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By **GEORGE P. UPTON**

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THEIR HISTORY, THEIR MUSIC, AND
THEIR COMPOSERS

196

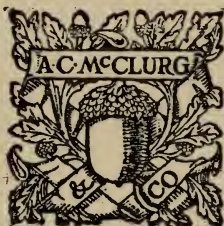
A Handbook

By GEORGE P. UPTON

AUTHOR OF

"THE STANDARD OPERAS," "STANDARD ORATORIOS,"
"STANDARD CANTATAS," "WOMAN IN
MUSIC," ETC.

TENTH PRINTING



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To Theodore Thomas,

*Not alone as a souvenir of personal friendship, but as a tribute
of respect and admiration for the eminent Conductor,
who, more than any other, has made the American
public acquainted with the highest form of
musical art by his scholarly interpreta-
tion and great executive ability.*



P R E F A C E.



THE Standard Symphonies is the fourth of the series in which the Standard Operas, Standard Oratorios, and Standard Cantatas have been its predecessors. For the sake of uniformity the same general method has been followed as in the works mentioned above. The nature and structure of the symphony are so well defined that it has not been a difficult task to decide what compositions of this class should be selected. The programmes of the concert-stage, running through a series of years, are sufficient to indicate what may be considered standard. With one exception, Beethoven's Choral Fantasie, which has been included owing to its distant kinship to his Choral Symphony, all the works described are symphonic in character. The symphonic poems at the close of the volume obviously should also find place in a book of this kind. The sketches are prefaced by an essay upon the Symphony, its origin,

development, and evolution, and its characteristics as absolute music in the classic form as well as programme-music of the romantic school. In preparing the personal sketches of the composers, the author, to avoid repetitions which occurred of necessity in the other volumes, has preferred to consider their relations to the Symphony rather than to reproduce biographical data.

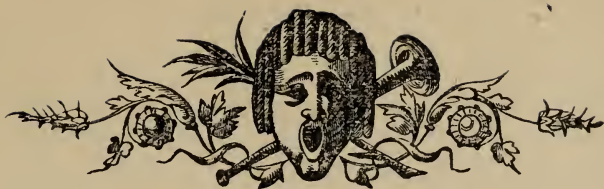
Like its predecessors, the Standard Symphonies has been prepared for the general public with the hope that it may prove a useful guide in the concert-room. In those books the text was made as untechnical as possible. In this such a purpose has not always been practical, owing to the abstract character of many of the works, particularly of those which have no special story to tell. As it was not possible to present the themes of each one without making the volume largely disproportionate to its companions, the author has selected the symphonies of Beethoven, Mozart, and Haydn, which are the accepted models, for musical illustration and detailed technical description, and has made it sufficiently ample, he trusts, to give the lay-reader an intelligent idea of the general structural form of the Symphony. So far as historical data are concerned the author has consulted the most reliable authorities; and he also desires in this connection to express his indebtedness to Mr. A. W. DOHN, of Chicago, for valuable suggestions and material assistance in the preparation of some parts of the work, thus lightening what would otherwise have

been a formidable task in the limited time at his disposal. The generous favor which the public has bestowed upon the other works of this series leads him to hope that the Standard Symphonies will not be less welcome to concert-goers and to all who are interested in music.

G. P. U.

CHICAGO, September, 1888.





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THE STANDARD SYMPHONIES.

THE SYMPHONY.

“YMPHONY ” (Symphonie, *Fr.*, Sinfonia, *Ital.*, Symphonie, *Ger.*) is derived from the Greek word *συμφωνία*, literally “with sound,” and signifying consonant intervals. In its present form it is a composition for full orchestra, generally with four movements, but never less than three, — first, an Allegro ; second, an Andante or Adagio ; third, a Scherzo, or Minuet and Trio ; and fourth, an Allegro, finale. This is the conventional form as fixed by Haydn, though variations of the order named not infrequently occur.

In its earliest application the word was used for exclusively instrumental compositions, but its form was hardly more than that of an introduction or prelude to vocal works. In all the music of the sixteenth and during the early part of the seventeenth century the chief interest centred in the

voices, and whatever the instruments played independently was comprehensively called "symphony." In Italy the word has always signified the preface, or overture, to vocal works, and both Handel and Mozart have used it in the same sense. Haydn, during his visit to London in 1791, even wrote symphonies which were announced as overtures. The French composer Lulli is usually credited with the invention of the overture or symphony, which he first composed for the *Bande des petits Violons* of Louis XIV. He not only used them as introductions to his own operas, but other composers, among them Vinci, Leo, and Pergolesi, also employed them for their works. His overtures, which are written for a violin part and bass, begin with a slow, heavy movement, followed by another in lighter and quicker style, and close with a finale resembling the first, though not so solid in its form. Scarlatti followed Lulli as an overture composer, and enriched the form, besides giving it more definite construction. The symphony to one of his operas is marked "Allegro, Adagio, Allegro," and to another, "Grave, Allegro, and Minuet," the three movements leading into each other. Shortly after Scarlatti's time the term was applied to concertos, numerous illustrations of which are found in the works of Corelli, Porpora, Vivaldi, Bononcini, Jommelli, Handel, Sacchini, Bach, Grétry, Méhul, and Cherubini. These concertos were not in the modern form, however. Instead of being designed to show off a solo instrument, the fugue was the salient

feature, though a prominent part was given to the violin or some other instrument. It was still further closely identified with the early madrigals, fantasias, and serenades, and was also related to dance movements which brought it into close affinity with the sonata,¹ in which form we first recognize the familiar outlines of the modern symphony.

It was not until Haydn had evolved and concentrated the sonata form, based upon the works of Sammartini and Karl Philipp Emanuel Bach, second son of Sebastian, though stripped of their conventionality, that we find the symphony as an established musical form for orchestra to which all

¹ The great work of Haydn's life was the gradual development of the constructional scheme, now generally described as the sonata form. Though the details of this were entirely dictated by the bold originality of his genius, the main lines of the design were based upon the already existent dance tune—whether Gavotte, Bourée, Minuet, Branle, or Allemande—which in so many instances consisted of two sections, the first ending with a perfect cadence in the dominant of the principal key, while the second concluded with a similar passage in the principal key itself. — *Rockstro's History of Music*, p. 267.

A modern sonata is generally constructed upon the following plan: The first movement is an Allegro, sometimes with an introduction, but more frequently without one; the second movement, ordinarily called the slow movement, is set in any time, between Adagio and Andante; and the final movement is an Allegro, written either in sonata or rondo form. If there is a fourth movement, it is usually placed after the slow movement, and is either a Scherzo or Minuet and Trio. — *Stainer's Dictionary*.

The earliest compositions to which the title of sonata or suonata was attached were written by Bonifacio Graziani (1609-1672), Marc Antonio Cesti (1624-1675), and Paolo Colonna (1630-1690), among others. — *Idem*.

composers since his time have more or less closely adhered. As it is really an orchestral sonata, its development kept even pace with it. Haydn was the first who aimed at the use of each instrument according to its characteristics. His predecessors had been satisfied with the assignment of the vocal parts to the various instruments, but he was the first to divide them into different groups. He used the strings, the wood wind instruments, such as the flute, clarinet, and oboe, the brasses, such as horns, trumpets, and trombones, and the drums, kettle-drums, triangles, cymbals, and other percussion instruments according to their individual characteristics, as his genius conceived them. With this enlarged apparatus and the well-defined use of each instrument the style of the symphony was proportionately evolved. The moods of the sonata gained in breadth and intensity of expression, and the enlarged individual experience was merged in the grand life of nature and mankind. From his first symphony to his last Haydn remained under the spell of the instruments. The tones of the flutes were his idyls; the clarinets and oboes, the representatives of the herdsmen's joys and sorrows; the horns and trumpets, the natural expression of forest life; and the strings were the endless but ever tuneful and melodious interpreters of the manifold phases of human existence. In his "Creation" and "Seasons," as well as in his symphonies, there are always the same fresh and loving pictures of Nature, — the tillers of the soil, the peaceful shepherds, the

maids at their spinning-wheels, the sturdy hunters, the melody of the birds, the moods of animal life, and the dances and songs of the people. His music is not only the reflex of the national character, but of his own childlike, joyous nature.¹

Mozart appears next in the chronology of the symphony. His intense musical nature carried him farther than Haydn. Instead of deriving his ideas from the instruments he made them his servants in developing his musical creations. As his inner life was deeper than Haydn's, so the expression of his thoughts was more intensified. In his works joy and sorrow speak to us in truer and more lasting tones. Moods are transformed into passions, contentment into longing, and joviality into quiet happiness, as is shown in the three great symphonies of the year 1788, — the E flat, G minor, and Jupiter. In depth of feeling, richness and variety of color, warmth of melodious expression, clearness of plan, and perfection of structural treatment, he unquestionably surpassed his great contemporary.²

Beethoven, the great master of instrumental music, succeeds Mozart in the history of the symphony. He not only further developed the technique of the orchestra, but also enlarged the scope of

¹ Haydn composed in all one hundred and twenty-five symphonies. The first was written in 1759 for Count Morzin, and was a small work in three movements for two violins, viola, bass, two oboes, and two horns.

² Mozart wrote in all forty-nine symphonies. He composed the first, in E flat, in London, 1764, when he was but eight years of age.

instrumental expression from the inspirations of his deeper nature as a man and his greater genius as a musician. Haydn's symphonies were characterized by cheerfulness, good-humor, and pastoral simplicity. Mozart brought to his work the qualities of grace, ardor, tenderness, melancholy, and sometimes passion. Haydn himself avowed that he always formed a little story as "the guide to the workings of his spirit." Mozart in his wider field developed the varying moods of individual feeling. Beethoven, after he had emancipated himself from the influence of these two, and stamped his own individuality upon his music, wrote a succession of musical epics, setting forth with the boldness, sureness, and strength of a master hand human life and its destiny, man's struggles with fate, the aspirations of the soul toward liberty, the nobility of human brotherhood, the grandeur and beauty of Nature, and its mighty mysteries. His faith rested upon a pantheistic abstraction which he called "Love," and that emotion is the keynote to his work. It imparted majesty, nobility, elevation, and profound seriousness to his music. His ideas not only reflected the sentiment of his own time, which is one of the tests of a great artist, but they were broad and far-reaching enough to comprehend the great world of humanity, like those of his favorite Shakspeare before him; and this it is that insures immortality. He has left us nine great tone-poems which will delight generation after generation of listeners, and which still remain as the

models of symphonic composition. During his first period, so called, or down to the year of the Heroic Symphony (1803), he shows the influence of Haydn and Mozart; but from that time on he impressed himself on his work with all the strength of his powerful subjective nature. Even before this time he had enlarged the symphony and revolutionized its character. He had trampled the forms of the pedants and canons of the doctrinaires under his feet and defied the critics. In the First and Second symphonies he appears to have been experimenting with the materials left by Haydn and Mozart. In the Third a fixed purpose of his own appears, and he develops it with an earnestness and through such massive movements as the symphony had never known before. In the Fourth he seems to rest after his bold flight in the higher regions of sentiment and to content himself with experimenting in new forms. The Fifth will always remain a masterpiece in its description of that struggle which is waged in every human breast, and to which Beethoven himself gave the clew in his sententious reply to one who asked him its meaning: "Fate knocks at the door." The Sixth (Pastoral), every movement of which has a title given to it by the composer, though with the caution "*Mehr Empfindung als Malerei*," intimating that it was rather the sensations caused by Nature than a pictorial delineation of natural scenes, is a glowing picture of a day in the country. Then follows the romantic Seventh, with its almost inde-

scribable fascination and joyous exaltation. In the Eighth, "Eine kleine Symphonie" ("A little symphony"), he calls it, Beethoven again seems to rest and to give himself up to joyous light-heartedness in movements full of sunshiny humor. Then comes a long pause, and at last appears the greatest of the series, massive in its proportions, dramatic in its expression, conceived out of his deep, abiding love of humanity, and fitly closing with the human voice, which can alone give utterance to the sentiments the instruments in the preceding recitative have vainly essayed to speak.

Before leaving this period in the development of the symphony the following extract from the London *Musical Review* (Vol. VIII., 1826) may prove of interest, as expressing the judgment of a contemporary of Beethoven:—

"The mind of this master is, we apprehend, of a very peculiar formation; and if we read his works aright, we should say that he possesses a lofty though not a rich imagination, and that this, combined with great simplicity and strength of conception, raises him nearer the sublime than either of those who preceded him, at the same time that he appears to possess an inexhaustible fund of originality, from which he draws so constantly as to render it sometimes (as we have demonstrated) a failing rather than an excellence (!). This was, we regret to say, too much the case in his last grand symphony,¹ produced at the Philharmonic concert in the season of

¹ No. 9, D minor (Choral).

1825. We mention this work more particularly because in it was introduced the single innovation upon Haydn's original plan, before alluded to, in the shape of a chorus, which formed a part of the fourth and last movement, as also in the symphony opening with an Allegro, and having no Minuet or Trio. Beethoven has aided the advance of the symphony toward perfection by strength and sublimity, whilst at the same time his own particular style is distinguished besides these attributes by originality, simplicity, beauty of melody, and great power of description, which is alone displayed in that really stupendous work, his Pastoral symphony.

“The result of this investigation, to our apprehension, is that by a happy concurrence three minds more perfectly formed for the establishment of this magnificent invention could not have succeeded each other, than those of Haydn, Mozart, and Beethoven. The first gave it form and substance, and ordained the laws by which it should move, adorning it at the same time by fine taste, perspicuity of design, and beautiful melody; the second added to the fine creations of his fancy by richness, warmth, and variety; and the last has endowed it with sublimity of description and power.”

Spohr, who stands next in the series, was contemporary with Beethoven. Of his nine symphonies, three are written after the strict classical methods and are more or less subjective in their origin. Four of them diverge sufficiently from the conventional lines to entitle them to the appellation of programme-music, and set a fashion which has been followed by many a subsequent composer.

The first of these (No. 4, C minor) is entitled "Weihe der Töne" ("Consecration of Sound"). Its full characterization by the composer is "Characterisches Tongemälde in Form einer Sinfonie, nach einem Gedicht von Carl Pfeiffer" ("Characteristic tone-picture in the form of a symphony after a poem by Carl Pfeiffer"), to which is appended a direction by the composer that the poem should be read whenever the symphony is played. The Sixth, in G, is entitled the Historic symphony, and is intended to commemorate four distinct musical periods: first, that of Handel and Bach, 1720; second, that of Haydn and Mozart, 1780; third, that of Beethoven, 1810; and fourth, "the most modern period," 1840. This attempt at writing in various styles called out severe censure from some of the critics, particularly Schumann, though Mendelssohn speaks of the symphony in very flattering terms. His next work, No. 7, C major, entitled "Irdisches und Göttliches in Menschenleben" ("The Earthly and the Divine in the Life of Man"), is a double symphony for two orchestras, in three movements: first, "Kinderwelt" ("World of Childhood"); second, "Zeit der Leidenschaften" ("The Age of the Passions"); and third, "Endlicher Sieg der Göttlichen" ("Final Victory of the Divine Principle"). In the scheme of this work the larger orchestra represents the principle of evil in the human heart, and the smaller, that of good. The last of Spohr's programme symphonies is called "Die Jahreszeiten" ("The Sea-

sons"), the first part of which is entitled "Winter, transition to spring, spring," and the second part "Summer, transition to autumn, autumn," enriched in its close with stirring hunting music and a popular vintage song of the Rhine.

After Spohr we enter upon the romantic school of the symphony as illustrated by Schubert, Mendelssohn, and Schumann. We hear no more of the happiness or sorrow of men. We are in the realm of fantasy, peopled with sprites and elves, fairies and ghosts. The dreamy side of human nature, with all its fanciful shapes and visions, its rich imaginings as well as its sombre creations, appears in the works they have left as heirlooms for the lovers of music through all time. Schubert, like Beethoven, wrote nine symphonies; but it was not until after his death that the world became acquainted with any of them, — an acquaintance which even now hardly extends beyond his Fourth ("the Tragic"), the Eighth, which was left unfinished, and the Ninth, in C major. Sir George Grove, who has done so much for Schubert's music, was the first to present his symphonies to the world in their regular order. His catalogue is as follows: No. 1, in D, 1813; No. 2, in B flat, 1815; No. 3, in D, 1815; No. 4, in C minor ("Tragic"), 1816; No. 5, in B flat, 1816; No. 6, in C, 1818; No. 7, in E, a fragment, 1821; No. 8, in B minor, familiar to the concert-goer as "The Unfinished," 1822; and No. 9, in C major, 1828. It is known that there was another besides these, probably written in 1825,

the manuscripts of which are lost. Of these symphonies the Eighth and Ninth are characterized by an originality and richness of melody that have made them prime favorites with all lovers of music. His earlier works show the traces of Mozart's, Haydn's, and Beethoven's influence ; but these two reflect his own personality, and teem with the same beautiful thoughts and fancies which abound in his matchless songs.

Schumann did not begin orchestral composition until late in his career. He was born in 1810, died in 1856, and his First symphony is dated 1841. His earlier years were devoted to the piano and vocal works, but his first symphonic production showed extraordinary success in mastering the highest form of music. He has left but four symphonies : No. 1, in B flat ; No. 2, in C major ; No. 3, in E flat, and No. 4, in D minor (the numbers referring to publication, not creation) ; and the "Overture, Scherzo, and Finale" which is also classed as a symphony. The qualities of Schumann's nature are as clearly marked in the symphonies as in his cycles of songs, into which he has so closely projected himself that they bear no relations to any others, or in his characteristic works for the piano, such as the "Papillons," "Carnival," "Davidsbündlertänze," "Kreisleriana," or "Faschingsschwank." He was warmly enthusiastic, highly poetical, and visionary, wellnigh to mysticism. His fancy colored his musical thoughts sometimes with radiant tints and again with sombre

colors, foreshadowing the mental gloom into which he was destined to sink. His friend Ehlert says of him : —

“ He moved so little in real life that, as a result, the most alive of his creations ever carried with them traces of a dream. All who have enjoyed his personal acquaintance will find this statement confirmed by his whole manner. When he spoke, it seemed as though he were first compelled to come to terms with an inner vision ; everything appeared to beam in a radiance from another world. His glance, his speech, and motions seemed veiled. The gentle flower-image of his inner life unveiled itself only to the moonlight. One became imbued with the feeling that to him all the phenomena of the actual world were but correlative to his dreams.”

Schumann's symphonies represent not so much the results of education, for he had no special schooling for orchestral writing, as his feelings expressed in a musical form of his own, — a form which after all bears closer relation to Beethoven's and Mozart's works than any of his contemporaries have reached, though he frequently departs from the conventional rules, reproduces the thoughts of one movement in another, runs movements together, and allows his fancies full rein even to the extreme of melancholy in a Scherzo. The B flat symphony, which Schumann himself called “ Spring,” is full of joy and freshness and a longing which sometimes grows pensive. In the C major there is no unrest.

Its mood is brisk, stirring, delightfully imaginative, and warm in color. The E flat, a so-called Rhenish symphony, is the most striking of them all. It is in reality a series of impressions as they passed through the composer's mind. The Scherzo recalls legends of the Rhine ; the third movement has subjects closely identified with the songs of the people ; the fourth gives the feelings which filled his soul during a ceremony in the Cologne Cathedral, and the fifth, the out-door holiday life of the city, in contrast with the grandeur of the religious pageant. The D minor symphony, the title of which in the original autograph is "*Symphonische Fantasie*," is a portrayal of various thoughts and emotions, sometimes in conflict, but mostly based upon a genial contemplative mood.

Mendelssohn followed in the same general direction of programme-music, but his happier nature led him on more genial and sunny roads. He had written thirteen symphonies before he reached his sixteenth year, — the last of them, in C minor, a very mature work in the classical form ; but his fame as a symphony writer rests upon the four which followed them. The Reformation symphony, which was intended for the Augsburg Protestant Confession in 1830, is a clear illustration of the conflict which Luther precipitated, the old church being typified by the Amen passage in the earlier part of the work, and the new by the use of the stately old chorale "*Ein' feste Burg*" in the close. In his next symphony, the Italian, written in Rome and Naples,

there is confessedly a purpose to reflect phases of Italian life, though it does not appear conspicuously except in the graceful and vivacious *Saltarello*. The Scotch symphony in A minor is another musical picture recalling reminiscences of Scotland, and more remarkable for local color than the Italian. His remaining symphony, the *Lobgesang*, is also programme-music of a religious character, introducing the vocal parts of the "Hymn of Praise" in the manner of Beethoven's ninth.

Since the period of Schubert, Schumann, and Mendelssohn numerous symphony composers have appeared, among them Rubinstein, Berlioz, Brahms, Gade, Raff, Liszt, Volkmann, Reinecke, Tschai-kowsky, Hofmann, Dvořák, Saint-Saëns, Goetz, Lachner, and others, among whom Brahms stands at the head as the clearest representative of the symphony in its old classic form. All of these writers have aimed with more or less success to embody definite characteristics in their works, as the names given to them signify; such as "The Forest," "Leonora," "Ocean," "Dramatic," "Spring," "Elegiac," "Manfred," etc. Among the moderns, however, none have followed the programme more closely than Liszt in his "Faust" and "Dante" symphonies, and Berlioz in his "Harold in Italy" and "Episodes in the Life of an Artist."

It remains to mention briefly the Symphonic Poem, — a term invented by Liszt for orchestral compositions which, dispensing with the four dif-

ferent movements, condense the poetical contents into one, though different tempos may be employed according to the need of musical expression. Striking examples may be found in the "Preludes" and "Tasso" of Liszt, and the "Phaeton" and "Rouet d'Omphale" of Saint-Saëns. They are always dramatic and poetical, but at the same time are sufficiently musical and well defined in form to lend themselves to legitimate musical and even thematic treatment.





BEETHOVEN.

THE story of Beethoven's life and career has been told with so much of detail in the preceding works of this series devoted to the opera, oratorio, and cantata, that it is only necessary in this sketch to suggest a few general points in connection with his symphonies. Beethoven's nine symphonies extend over a period of about twenty-four years, or from 1799, which is presumed to be the date of his first, to 1823. The critics, by very general consent, have divided his years of composition into three different periods, which are defined by peculiarities of style. The first is the Haydn-Mozart period, closing with the year 1802, and to this are referred the First and Second symphonies, in which the influence of his two great predecessors is clearly observed. It is uncertain when the First was written. Beethoven made sketches for it as early as 1795, but it was not brought to performance until 1800. The Second was finished in 1802. The second

period, or that of Beethoven's strict style, is included between the years 1802 and 1815, in which are to be found those great works of his genius reflecting his own individuality and which will always commend themselves to the musical world. To this period belong the Third (Heroic), 1805 ; Fourth, 1806 ; Fifth, 1808 ; Sixth (Pastoral), 1808 ; Seventh, 1812 ; and Eighth, 1812. The third period, from 1816 to 1826, covers that sorrowful time in his life when his ears were closed to all outward sounds, and in this he produced his Ninth, or Choral, symphony (1823), which forms the climax of his wonderful career. To the composition of these great symphonies Beethoven brought unusual knowledge of harmony and orchestral effects, inexhaustible fancy, and the highest pitch of human sentiment and poetical purpose. He broadened, enlarged, and dignified the symphony by making it not only the agency for the proper expression of musical themes, but a revelation of the inner nature of the individual and of mankind.

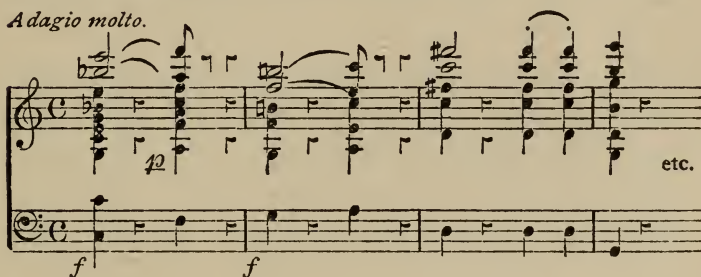
SYMPHONY No. 1, IN C MAJOR. Op. 21.

1. ADAGIO MOLTO. ALLEGRO CON BRIO.
2. ANDANTE CANTABILE CON MOTO.
3. MENUETTO E TRIO.
4. ADAGIO. ALLEGRO MOLTO E VIVACE.

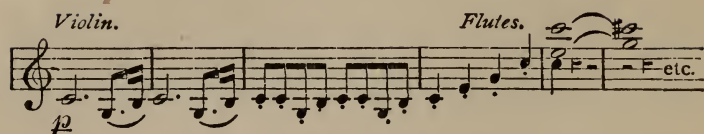
The date of Beethoven's First symphony has not been definitely ascertained. Sketches of its Finale are found as early as 1795, though the work was

not performed until April 2, 1800, at a concert in Vienna, conducted by the composer. It was probably completed in 1799, as shortly after that time he offers the manuscript to the music publishers, Hofmeister and Peters, of Leipsic, for what seems now the ridiculously small sum of twenty ducats (\$50).

With the first bar Beethoven puts himself on record, saying: "This is I, gentlemen; and please do not forget that, although I have studied under Albrechtsberger, and have feasted on the fruits of Haydn's and Mozart's genius, I mean to introduce myself and remain hereafter yours individually." The symphony, in the key of C major, does not begin with the common chord of C, but with a seventh chord on C, resolving into F major, at that time an unheard-of proceeding: —



This short introduction, in which Beethoven also gives us a foretaste of his inherent predilection for the extraordinary use of dynamics (sudden changes from forte to piano) leads us in twelve measures to the first movement, *Allegro con brio*, with this principal theme: —



The flutes take up the cadence and lead through C and C sharp into a repetition of the theme one step higher in D minor, bringing it the third time in a slightly altered form on the dominant chord of G and leading back into the principal key of C. The second theme —



includes in its melody another of Beethoven's idiosyncrasies, namely, the syncopations at *a*, while the broken chords in the staccato accompaniment foreshadow his preference for decided figures in his basses. This application of a melodious bass we find a few measures farther on in the following passage : —




The second part opens with the principal theme in A major, which after some modulations is reiterated fortissimo and in unison by the whole orchestra. The chromatic step C, C sharp, for the winds, which we found in the beginning, leading into a repetition in D minor, is now extended to a quasi chromatic scale, running through an octave and a half, and leading in a steady crescendo into the dominant and thus back to the second theme, which appears now in the original key of C. Near the close of the movement, Beethoven very ingeniously gives us a reminder of his opening chords and their resolution by using the principal theme in part, thus, —

Flute.  etc.

overlaying it in the winds with a seventh chord. The connecting figures and phrases remind one of Mozart, and the treatment throughout is simple and clear.

The Andante cantabile con moto, $\frac{3}{8}$ time, in the key of F, opens with the following melody, —

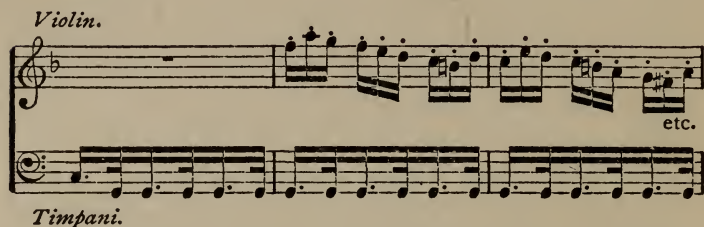
Violin II.



etc.

answered in canon by the violas and 'cellos. The opening step C to F, enlarged to a sixth, G to E, makes the second phrase of the movement a natural

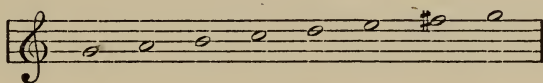
sequence of the first. In the last eight measures of the first part, Beethoven again steps out of the beaten track of using the kettle-drum only as a kind of metronome, by giving it the following rhythmic phrase accompanying a triplet figure in the violins : —



The step C to F, in connection with the pulsating beat of the drum, furnishes the composer the material for the opening of the second part of the Andante, which is worked out with the utmost delicacy and closes with one of those dynamic contrasts of which Beethoven was so fond.

The Minuet, Allegro molto vivace, $\frac{3}{4}$ time, in C major, was the composer's most serious attempt to impress his individuality upon a form which had been so strongly defined by his predecessors, and which, as the representative of the dance Minuet, seemed to have been almost exhausted by Haydn and Mozart. Beethoven, recognizing the fitness of a bright and sprightly movement between the Andante and the last movement of the sonata form, aimed at once to break through the form of the Minuet proper and create the Scherzo and Trio, which he afterward developed so successfully. The movement under consideration, although en-

titled "Minuet," is really a Scherzo. Its beginning reveals those characteristics of the composer which further study of his works forces us to admire the most in him, — simplicity and strength. Look at the opening : —



Its tonal design appears to be nothing but the scale of G major, but what does it become under the hands of the young master?



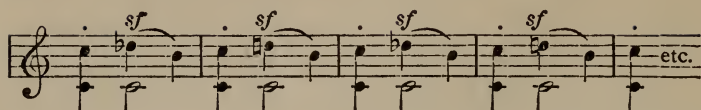
The second part of the Minuet is remarkable for its modulation, and there is something infinitely humorous in the measures which follow this *tour de force*, when A nudges B, as much as to say : Did you hear that? —

Violin.

Fagotto and Oboe.

Basses.

until their pianissimo comments are cut short by the statement of the opening scale fortissimo. Referring to the syncopations —

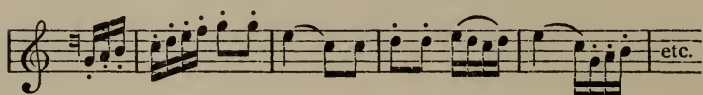


we have before us most of those qualities which elevated the composer above all his rivals in his after life. The Trio is very simple and chiefly based on the interchange of the wind and string choirs, and the Minuet, da capo, closes the movement.

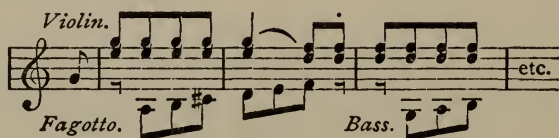
The Finale opens with a few bars of Adagio. After a hold on G, the first violins daintily explore the ground in this fashion, —



but no sooner have they reached the last lookout and made sure that the ground is clear, than they rush off in their mad dance, *Allegro molto vivace*:

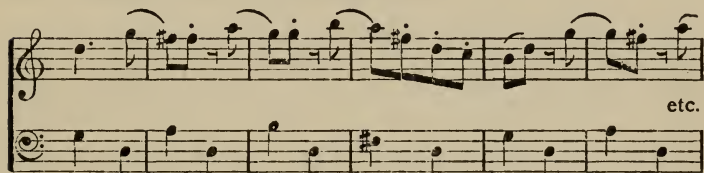


The duenna of the party puts in her word of caution, —



but it is taken up in mockery by the basses, and the whole company are off again. It goes without saying that this movement reminds us of Haydn. Why? Chiefly because the composer, in inventing

his theme, suffered himself to be influenced entirely by the characteristics of the instruments, — a method which he discarded as he grew stronger. The opening phrase of the Allegro is a violin figure, pure and simple, and the scale runs of the second part are but threads compared with the scale which we found overlaying the harmonic structure of the opening of the Minuet. The second theme of the Finale is the following, —



coquettishly set off against the steady basses and entirely in keeping with the spirit of the whole.

In the First symphony Beethoven still clings to the accepted musical forms. He has not yet emancipated himself from the domination of the instruments, nor risen to bid them keep silence until he needs them for his individual expression; hence the occasional phrases which remind us of Haydn and Mozart. And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced. As music the work is charming. It is not heroic in the Allegro, nor oppressively sad in the Andante, but delightful from beginning to end. It is not without intricacies and occasional discords, yet everything is clear, bright, and grateful to the ear.

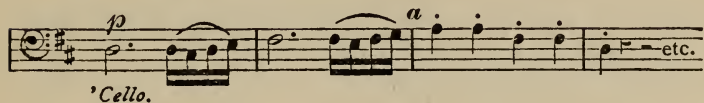
SYMPHONY No. 2, IN D. Op. 36.

1. ADAGIO MOLTO. ALLEGRO CON BRIO.
2. LARGHETTO.
3. SCHERZO AND TRIO. ALLEGRO.
4. ALLEGRO MOLTO.

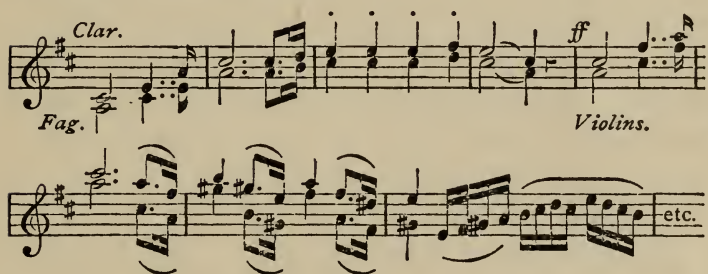
Beethoven's Second symphony was completed in the year 1802, the composer then being in the thirty-second year of his age. The first sketches for this symphony were found in his note-book, which was edited and published by Nottebohm some years since. It is evidence of the care which Beethoven bestowed upon his work that the sketches for it occupy eleven pages of the book, and we have the further testimony of Cipriani Potter that he wrote three complete scores before he was satisfied. When finished, it was dedicated to Prince Lichnowski, who was also honored with the dedication of the exquisite *Sonate Pathétique*. The symphony was first heard at the Theater an der Wien (Vienna), April 5, 1803.

The Second symphony, although laid out on a somewhat larger scale than the First, shows us the composer in the normal condition of a man at peace with himself and the world, happy in his art, and not yet stirred to his very soul by the sorrows of life. It begins, like the first, with an introductory Adagio, although of much greater length. The sturdy opening on a hold on D, in unison by the whole orchestra, is at once followed by an exquisite phrase for the oboes and bassoons. Similar

contrasts prevail until the opening of the Allegro con brio, $\frac{4}{4}$ time. The theme is given out by the 'cellos, and in the repeat



the basses softly join them. The last part of the motive is somewhat emphasized by repeating the step of a third on the quarter notes at *a*, to a connecting melody in the winds, until the strings take up the first part of the theme given above, and carrying it up into the seventh, enlarge the scope for a sweeping violin figure, which with a pronounced staccato phrase serves as a connection with the second theme:—

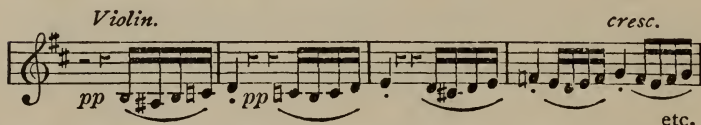


This theme is scarcely inferior in its jubilant expression to any similar outburst in Beethoven's later works. The Finale of the Fifth symphony may have a more impetuous rush, but we have here the same joyous spirit, exulting in its youth and strength. This feeling is intensified in the repeat by a trill-like figure in the violins, apparently trembling with excitement to break into the fortissimo

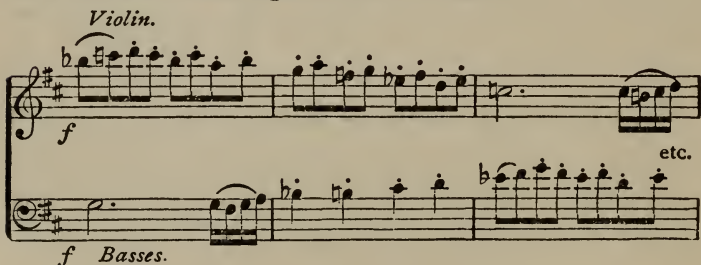
of the second half of the theme, which now runs into this motive —



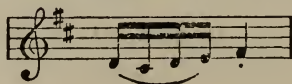
until after a number of abrupt chords fortissimo the full orchestra stops on a diminished seventh chord (G \sharp , B, D, F), followed by three quarters' rest, during which the question naturally arises in the mind of the hearer, "What next?" We are in expectation of some crashing resolution, when a soft murmur strikes the ear from the strings, —



and not until after a crescendo of eight measures are we gratified with a satisfactory closing. The second part deals chiefly with the same material, a new feature being added by the counter-movement of a broken scale against the theme, —



and the constant tossing about of the motive : —



The second half of the second theme furnishes the composer the material for the following exquisite phrase : —

Flutes.
Oboe. Violin. 3 3 3 3 etc.
Fagotti.
Basses.

The musical score shows five staves. The top staff is for Flutes, followed by Oboe, Violin (with triplets), Fagotti, and Basses. The key signature is D major (two sharps). The time signature is 3/8. The music features a series of chords and triplets, with the basses playing a slow chromatic scale.

The close is exceeding bold, the basses rising in a slow chromatic scale throughout an octave from D to D, the violins trying to counterbalance it by the other extreme of gigantic strides, thus : —

etc.

The musical score shows two staves. The top staff is for Violins and the bottom for Basses. The key signature is D major. The time signature is 3/8. The music features a series of chords and a slow chromatic scale in the basses, with the violins playing a series of large intervals.

The movement ends with a feeling of exultant joy and happiness.

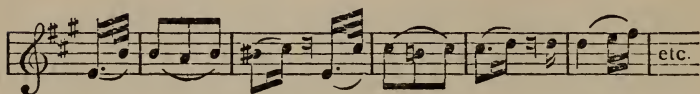
The *Larghetto* in A major, $\frac{3}{8}$ time, is one of the loveliest slow movements Beethoven ever wrote, and is a special favorite in the concert-room. The opening theme, —

etc.

The musical score shows a single staff. The key signature is A major (three sharps). The time signature is 3/8. The music features a flowing cantilena of eighth and sixteenth notes, with a series of syncopations.

given out by the strings and repeated by the winds, is a flowing cantilena of exceeding beauty, uninterrupted by any staccato or even any well-marked incision in the phrasing. Even the syncopations

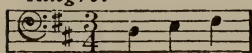
on E in the violins have a coaxing character, rather than the spirit of stubbornness. The second phrase,

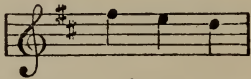


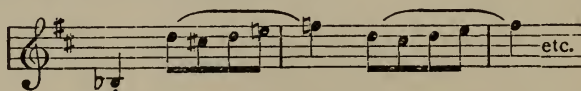
with its endearing half-step, only intensifies the general feeling expressed in the first. A long dialogue follows between two lovers, which hardly needs musical quotation to be thoroughly understood by the attentive listener. It is one of those grateful feats of genius that captivates the casual hearer as much by its perfect beauty, as it delights the student who investigates the means by which such perfect expression of a lovely sentiment is obtained.

The Scherzo here appears under its own name

Allegro.

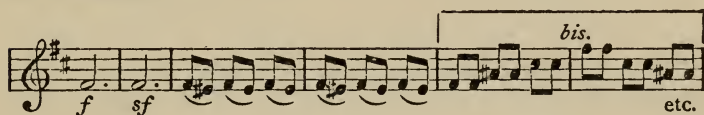


and is in the key of D, $\frac{3}{4}$ time. It is built up on the short motive of three notes repeated over and over again, first by the basses, then by the violins, and again by the horns, after which the oboes bring it reversed,  at one time fortissimo and again piano, but ever tripping along staccato until the violins in the second part indulge in a temporary sweep of descending scale, followed by a reminder of the leading figure of the first Allegro : —



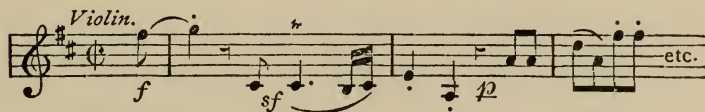
The three-note motive, however, soon stops such vagaries, and barring a short chromatic phrase carries the day. The Trio begins with a short phrase

for oboes and fagottos played twice and ending in D. The violins, as if vexed by the liberty the winds have taken, in appropriating sixteen measures to themselves, follow with a determined stroke on the third (F sharp) ; and as if bent on destroying any pleasant impression that the winds might have left, turn the note into the tonic of the chord of F sharp, —



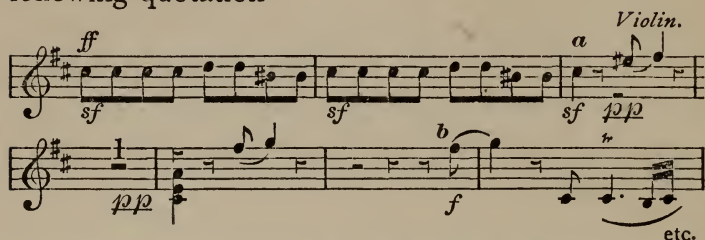
eventually quieted down on the same F sharp, thus preparing the way for a more social feeling among all the members of the orchestra during the rest of the Trio.

The Finale, *Allegro molto*, in D major, expresses the same happy mood that characterizes the preceding movements. The opening motive is thoroughly characteristic of Beethoven, and for piquancy has few rivals among the composer's works : —



Then follows a longer period, in which the winds carry the melody while the strings furnish an apparently monotonous staccato accompaniment. In the further working up, that part of the motive containing the trill is also more extensively employed, but the peculiarity of the appoggiatura during a fortissimo phrase of sixteen measures shows us Beethoven at his best. Right here we have also

an instance where the composer exchanges humor for downright fun. Imagine the beginning of the following quotation



fortissimo, supported by the whole orchestra, closing at *a* with a sforzando crash, followed by the weazenened little gasp of the first violin pianissimo, then by a pause and a repetition of this whimpering appoggiatura, finally after a second pause the whole orchestra breaking in at *b* with the opening motive, forte. The close is worked out into a Coda of considerable length, starting from two successive holds with a new rhythmic figure, which however soon merges into the general whirl of joyous mirth pervading the whole movement.

SYMPHONY No. 3, IN E FLAT (EROICA). Op. 55.

[Heroic symphony, composed to celebrate the memory of a great man. Dedicated to his serene highness, Prince Lobkowitz.]

1. ALLEGRO CON BRIO.
2. MARCIA FUNÈBRE. ADAGIO ASSAI.
3. SCHERZO AND TRIO. ALLEGRO VIVACE.
4. FINALE. ALLEGRO MOLTO.

Beethoven first projected the Third symphony in 1802 and finished it in 1804. "Eroica" is likely to mislead the hearer if he supposes the music to

be of a martial character, and we therefore add the complete title of the work, as it first appeared in print. It was : "Synfonia Eroica, composta per festeggiare il sovvenire di un grand' Uomo, dedicata," etc. ; that is, "Composed to celebrate the memory of a great man," namely, the *heros*, in its widest sense. The first manuscript copy, however, bore the following inscription : —

Sinfonia grande,
 NAPOLEON BUONAPARTE,
 1804 in August:
del Sigr ;
 LOUIS VAN BEETHOVEN.
Sinfonia 3. Op. 55.

And the fly-leaf of the copy, which the composer retained, had the words, "Luigi van Beethoven" at the top, and "Buonaparte" at the bottom. It is known that Beethoven watched with deep interest the great revolution in France, hoping that the freedom he imagined and desired would rise above the sans-culotte's *liberté* and enlighten the world. One man attracted his attention and kindled his enthusiasm. Napoleon Bonaparte had appeared like a sun above the sea of confusion and mediocrity, rising rapidly but steadily until it seemed he would be the foremost hero of the republic. For Beethoven the 18th Brumaire had no forebodings of an 18th Mai ; and when he first heard of the "*Vive l'Empereur*" he took the score of his Eroica, tore its titlepage in two, and threw the work on the floor. His idol was shattered. The copy which had been prepared for the French legation at Vienna was

withdrawn, and the symphony was finally published in memory of "un grand' Uomo."

Such, in brief, are the facts relating to its origin. As biographical data, they will be received with the interest usually attached to such information, but in their bearing on the composition they become of far greater interest and importance. Had Beethoven written the first two movements only and called the work "Napoleon, a Symphonic Poem," a running text could easily have been supplied, and, although there might be different versions, the fundamental idea would have been the same in all. But he was still in the bondage of the symphonic form as it then existed, or at any rate chose to adhere to the four classical movements, thereby sorely puzzling the enthusiastic critics who were to dissect his work and explain to the admiring listener the intention and meaning of every phrase; for that he had a very decided meaning and purpose in writing this work we may well believe. The *Eroica* was not thrown off in ten days nor ten months. Beethoven had for years been gathering the material and crystallizing the different musical thoughts which go to make up this mighty drama, and when he called the symphony "Napoleon Bonaparte," we are bound to believe that he in his way had sung the pæan of the hero, as he then supposed him to be.

Admitting in the first movement the strife, the battle, whether of warring races or of one man fighting against fate and fortune, and in the "Mar-

cia Funèbre" the grandest dirge ever sung, whom do we follow to the grave amid those solemn sounds, — the hero of the play, Napoleon? Then what of the third and fourth movements? The biography ends with the grave, and the character of the Scherzo and Finale will not admit the explanation of a résumé or commentary on the life just closed. Marx conceives that the symphony is a battle-piece. In the Scherzo he sees the busy life of the camp the day after the strife; in the Finale the joys and festivities of peace. Wagner finds no military hero, but literally "a great man," whose qualities are described in the text. Overpowering force leading to a tragic result characterize the first two movements. In the Scherzo all is serene. In the Finale the "grand' Uomo" is harmoniously developed, freed from passion, and conquered by the power of love. Berlioz compares the Scherzo to the solemn rites which the warriors of the Iliad celebrated at the grave of their leader, continued in the Finale, and closing with a hymn of victory. But every hearer may exercise his ingenuity and fancy upon this problem, and most will probably arrive at the conclusion that the music of these two movements was written for music's sake, rather than to portray any phases of a hero's career.

The first movement, *Allegro con brio*, in E flat, $\frac{3}{4}$ time, has a number of themes in the highest degree characteristic, showing Beethoven's power in terse and precise expression of musical ideas. The main theme is given out at the very beginning

by the 'cellos in a quiet manner, but after twenty-four measures we encounter the syncopations which play so decided a part in this great picture of strife and at times change the rhythm practically to $\frac{2}{4}$ time, although the movement is written in triple time. A tender episode for the winds, repeated by the strings, interrupts the turmoil, but after a short repose a rapid crescendo leads again to the clashing syncopations. A similar treatment is adopted in the second part, the whole forming one of the most remarkable pieces of orchestral writing ever accomplished.

The Adagio assai appeals more directly to the listener with its sad melody in C minor and its heartfelt tones of melancholy. This solemn dirge, designated by the composer "*Marcia Funèbre*," is followed by the Scherzo, *Allegro vivace*. The contrast in the heading of the two movements would naturally suggest startling incongruities in the music ; but it is one of the greatest achievements of Beethoven's genius that he surmounts the difficulty in a way which does not admit of an idea of unfitness.

The Scherzo begins with a *pianissimo staccato*, which has something mysterious in its character, moving four measures in the step of a secunda only, and that on the lower notes of the violins. Not until the fifth measure does the melody rise into the higher octave, and only in the ninth measure do we find a hint of the lighter character of the Scherzo in a short group of connected descending notes. Even the second part moves in a similar

manner of steps and half-steps always pianissimo. It is not until the middle of this part that it breaks forth with a sudden fortissimo, and not even then without a reminiscence of the syncopations of the first Allegro. A change from $\frac{3}{4}$ into alla breve $\frac{4}{4}$ during four measures, and back again into $\frac{3}{4}$ time, is a conspicuous example of Beethoven's masterly application of rhythm as a means of expression. The Trio, with its horn passage, finally dispels the gloomy character of all that precedes, and calls up more peaceful visions.

The last movement, Allegro molto, begins with a dominant seventh chord in the form of a cadenza, after which the theme enters pizzicato. This melody, in its intervals, is really a fundamental bass, and is worked up in the form of variations, ever and anon interrupted by a hold on the dominant chord, until a new theme appears, happier and brighter than any, dominating the last part of the movement. It gives room to a severe treatment of the first theme in strict counterpoint, only to reappear in a Poco andante of some length, which without warning breaks into the final Presto fortissimo that brings the work to a close.

The principal theme of the first movement is given out by the 'cellos as quoted at *a* :—

a

f

p

b

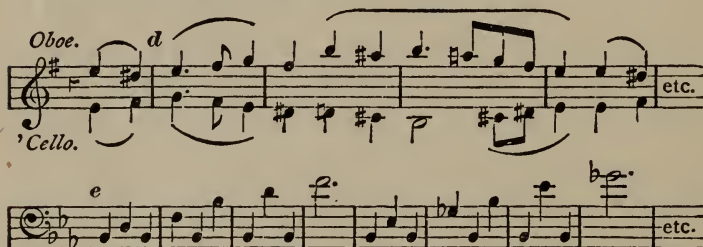
Oboe. Clarinet. Flute. Violin.

etc.

The second subject at *b* is in fine contrast with the first, and is thrown about from instrument to instrument. The episode given out by the winds, as mentioned above, is indicated at *c* : —



Another prominent theme starts in about the middle of the second part, as at *d*, —



followed by that remarkable passage in the basses at *e*. The melody of the Adagio we give at *f* with



its counterphrase at *g*. The main theme of the Finale is a subject chosen from an air in Beetho-

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McCUNE SCHOOL OF MUSIC & ART

THE SYMPHONY IN B FLAT. 51

ven's music to "Prometheus," the present Finale adopting the bass at *a* for a melody, and only bringing in the original melody at *b*, at the third variation. We give them here condensed, one above the other: —

The musical score consists of two systems of staves. The first system has a treble staff with a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with various rests and ties. The second system has a bass staff with a similar melodic line. The third system continues the first variation with more complex rhythmic patterns and dynamic markings like *p* and *ff*. The fourth system continues the second variation with a different rhythmic pattern. The score ends with "etc."

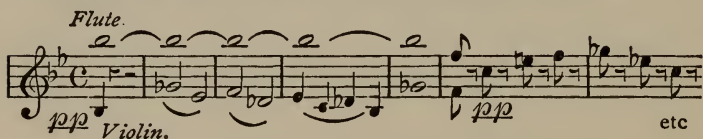
SYMPHONY No. 4, IN B FLAT. Op. 60.

1. ADAGIO. ALLEGRO VIVACE.
2. ADAGIO.
3. MENUETTE. ALLEGRO VIVACE. TRIO, UN POCO MENO ALLEGRO.
4. ALLEGRO MA NON TROPPO.

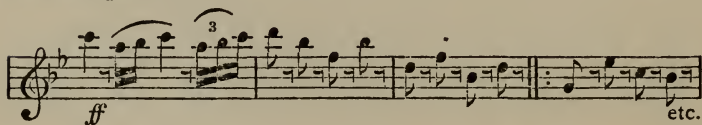
The Fourth symphony, as the original manuscript shows, was written in 1806, and dedicated to Count Obersdorf, one of Beethoven's Viennese patrons. It was first performed at a subscription concert for the composer's benefit in the spring of 1807, and was subsequently given at a charitable concert on the 15th of November of the same year, which may be called its first public performance. It lies

like a gleam of sunlight between the heroic Third and majestic Fifth. Although written at a time when Beethoven was harassed by intrigues and cabals growing out of the production of his opera "Fidelio," then known by its original title of "Leonore," it is the happiest and most serene of all his symphonies. With the exception of the introduction, which bears traces of anxious uncertainty, if not of sadness, there is scarcely a measure in the work which is not bright, peaceful, and happy.

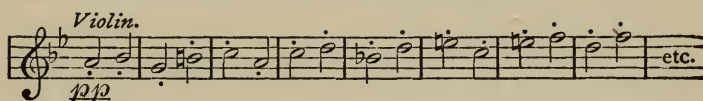
The symphony begins with the customary slow introduction, an Adagio in $\frac{4}{4}$ time, in the key of B flat, which opens in this mysterious manner to a long-held B flat in the wind instruments:—



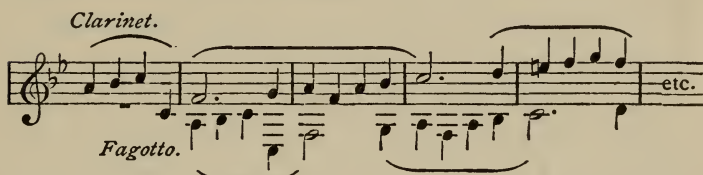
It is not the mystery of dreadful adventure, for the tiptoeing figure in the seventh and eighth measures assures us that there is roguery abroad. This tripping around in the dark is kept up through thirty-six measures, and then the light is turned upon the masqueraders suddenly and in full force with a seventh chord on F fortissimo, which, after exposing the entire company in the opening measures of the Allegro vivace, hurries them on at an accelerated pace:—



While the violins are indulging in mysterious whisperings, the bassoon, as the clown of the company, skips around as nimbly as Figaro, until it is silenced by a crescendo of four measures, and the rush of the opening of the Allegro is repeated. A mocking syncopated phrase now occurs, followed by a little small talk between the bassoon, oboes, flutes, and violins, until a unison figure for the strings, of a peculiarly buoyant character in its harmonic design and well calculated for a fine crescendo —

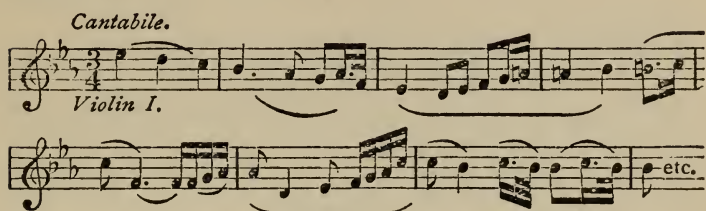


brings us to a little canon, —



a simple enough proceeding for Beethoven, but in its very simplicity admirably in keeping with the general character of the music. A mysterious tremolo pianissimo for the violins is followed by the boisterous laugh of the whole company, and after repeating this little by-play a syncopated figure in the violins forces the repetition of the first part. The second part, though dealing essentially with the same thematic material, is exceedingly rich in harmonic changes and transpositions, to follow which would lead us too far; but the listener should note the exquisitely roguish humor that pervades a phrase

is used by the composer as the chief and characteristic design for his accompaniment throughout. A lovely air —



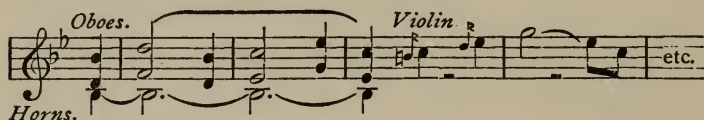
enters at the second measure, marked "cantabile," sung by the violins, and closes in its eighth measure on the fifth of the chord, producing an effect of vagueness, "as if its loveliness might go on forever." It is then repeated by the wind instruments, to which is also given the greater part of the second phrase. In its workmanship this Adagio is remarkable for what the Italians call "fioriture," but in this case more strictly "decorative accompaniment," which at times reminds us of delicate carving and at others wreathes itself around the melody, while in the repeat it is even woven into the melody itself. Just at the close the opening motive claims its right for the first time as a solo for the kettle-drum, the use of which no one but a master could have withstood the temptation to employ many times before.

The Minuet, Allegro vivace, in B flat, differs in its form somewhat from any of Beethoven's former third movements, inasmuch as it is divided into five sections instead of three, by repeating both the Minuet and the Trio and returning again to the Minuet. The principal motive shows what care

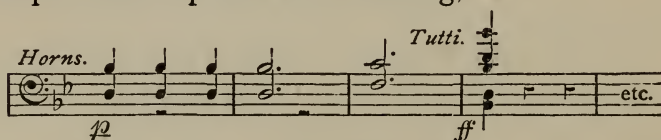
Beethoven bestowed upon these movements. The jostling, pushing effect of the first part of the opening phrase, offset by the sweeping legato answer, which sounds like a kindly remonstrance, is all he needed for the Minuet proper, —



but how wonderfully these means are employed when we come to look at their distribution as far as harmony and color (that is, the use of different instruments) are concerned! The Trio, *un poco meno allegro*, consists of a short phrase for the wind instruments, interrupted by a playful remark of the violins —

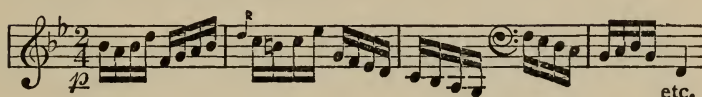


repeated on three ascending steps, with a short trill toward the end imparting a peculiar elegance to the dainty dialogue. The final repeat of the Minuet proper winds up with the following, —



the horns putting, as Schumann says, "one more question," though cut short by the last fortissimo chord.

The last movement, *Allegro ma non troppo*, is again in the key of B flat, $\frac{2}{4}$ time. It starts off merrily with the violins, —



followed by a figure which, considering its limited compass, looks as if it had stepped out of a Bach fugue. Its very closeness, however, seems to check and keep the merrymaking within bounds; only one of the motives, skipping through a broken chord, is allowed the liberties of a privileged and noisy couple; all else is cheerful and happy in its nature. The close is as playfully dramatic as Beethoven ever allowed himself to be. After a general call to order, followed by a pause of one measure, the first violins, somewhat out of breath, make their adieux, answered by the bassoon and finally by the violas, when the humor of the thing gets the best of them all, and they rush off helter-skelter, shouting at the tops of their voices: —



SYMPHONY No. 5, IN C MINOR. Op. 67.

- | | |
|----------------------|-----------------------|
| 1. ALLEGRO CON BRIO. | 3. ALLEGRO (SCHERZO). |
| 2. ANDANTE CON MOTO. | 4. ALLEGRO. PRESTO. |

The Fifth symphony was finished in 1808, although its composition had occupied Beethoven's attention for many years before. The first two movements were written in 1805, and sketches for them have been found as early as 1800. At its first performance, at Vienna, Dec. 22, 1808, it was numbered on the programme as the Sixth; and the latter, the Pastoral, appeared as the Fifth. Both were finished in the same year, but the priority of the C minor is clearly established by Beethoven's own numbering in the autograph. Like the Sixth, it is dedicated to Prince Lobkowitz and Count Rasoumowsky, noble patrons of music, whose names are thus consigned to immortality.

The C minor symphony is probably the best known and most admired of the nine, perhaps because it is the most human in its qualities. Beethoven himself has left us a clew to its meaning, and with that clew nearly all critics have arrived at substantially the same decision, — namely, that it pictures the struggle of the individual with Fate, the alternations of hope and despair, and the final triumph, in contradistinction, for instance, with the motives of the ninth symphony, where the same struggle is fought, only upon the broader field of the world; where the triumph is the same, only it is the triumph of the universal brotherhood.

In speaking of the first four notes of the opening movement, Beethoven said, sometime after he had finished the symphony: "So pocht das Schicksal an die Pforte" ("Thus Fate knocks at the door"); and between that opening knock and the tremendous rush and sweep of the Finale, the emotions which come into play in the great conflicts of life are depicted.

Berlioz says of this symphony: —

"The symphony in C minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, of rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

Mendelssohn in one of his letters relates an incident connected with a visit to Goethe: —

"He (Goethe) did not wish to hear anything of Beethoven, but I told him that I would not let him off, and played the first part of the C minor symphony. It seemed to have a singular effect upon him. At first he said: 'This causes no emotion, nothing but astonishment. It is grandiose.' He continued grumbling in this way, and after a long pause began again: 'It is very grand, wildly mad; it makes one fear that the house is about to fall down; and what must it be when played by all in concert?'"

In the Fifth, as in the Third, symphony we find that concentration of thought and labor which

makes these two musical poems so all-powerful and overwhelming in their effect. It is not marked by a spontaneous flow of musical phrases lightly strung together, or by mere toying with musical forms ; but each motive represents a concentrated essence of thought which, once heard, makes an indelible impression, and apparently admits of no change. His sketch-book shows what infinite labor Beethoven bestowed upon the modelling of these unique themes before he adopted the forms in which they are used in the symphony. Once they had left the master's hand, however, they were no longer fancies, but facts ; and it took little more than the musical Vulcan at his smithy to drive these facts home until the merest tyro should feel their weight. We give only a few quotations, but bearing them in mind, the listener will be able to follow the development of this passionate outpouring of a passionate mind while brooding over its fate :—

Allegro con brio.

The musical score is presented in four staves, each with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

- Staff 1:** Features a melodic line with notes marked with accents (*a*) and a crescendo leading to a section marked *b* with a forte (*sf*) dynamic.
- Staff 2:** Labeled *Horns. c* and *Violin.* It begins with a fortissimo (*ff*) dynamic, followed by a section marked *c* with a forte (*f*) dynamic, and then a section marked *d* with a forte (*f*) dynamic.
- Staff 3:** Labeled *e* and *f*. It begins with a fortissimo (*ff*) dynamic, followed by a section marked *e* with a forte (*f*) dynamic, and then a section marked *f* with a forte (*f*) dynamic.
- Staff 4:** Labeled *Wind Inst.*, *Strings.*, *Wind.*, and *Strings.* It begins with a fortissimo (*ff*) dynamic, followed by a section marked *etc.* with a forte (*f*) dynamic.

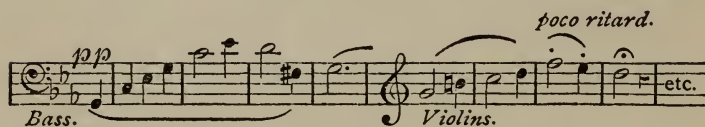
The holds at *a* occur frequently, as well as the abrupt chords leading up to a pause. The persistency with which the theme at *b* is repeated and carried upward in a steady crescendo, only to vent its rage in those terrible three notes, dropping into a third below and cut short by two abrupt chords, well depicts the persistent struggle of a great mind with the misfortunes of life. After the statement of inexorable fate by the horns at *c*, it almost seems as if the proud mortal were pleading his case and appealing for mercy; but the pitiless cry at the five-fold repetition of the four notes at *d* grows unendurable, and stung to the quick he hurls his defiance against the gods. A period of exhaustion characterizes a passage in which the winds alternate during thirty-two measures with the strings, in short chords ever drooping until roused again to life and strife by the motive at *e*, given in unison by the whole orchestra. The last motive, at *f*, may simply be described as a hammer and anvil, and no one who hears it can mistake our meaning.





Of the Andante con moto, in A flat, $\frac{3}{8}$ time, we quote only the principal phrases:—



The opening is given out by the violas and 'cellos, while the phrase at *b* is always started by the winds, breaking into a sudden fortissimo at *d* and enriched at every repeat by a more animated figure in the violins. The first phrase breathes sweet consolation, while the second points onward and upward, promising peace and happiness to the anxious heart, with a bold transition at *d* assuring the sufferer of glorious triumph and happiness. The measures preceding this outburst produce a thrilling effect by the use of the ominous ninth below the melody, which in the second violins and violas raises the ghost of the Fate motive of the first part with its three strokes indicated at *c*. The many other beauties of this movement will not escape the attentive listener. Doubt, consolation, reassurance, and trustful hope in Love, the loadstone of human life, are the salient though continually changing emotions of the entire Andante.

The Scherzo, Allegro, in C minor, starts out with a timid question, —



but in the answer it seems as if the youthful hero had grappled with the decrees of Fate and boldly turned the point of the weapon against his foe. The three strokes of the first movement which started on an up beat 7  |  | are now defiantly turned into  |  |, and boldly carry

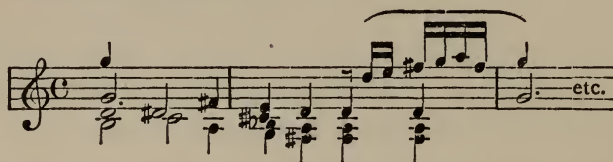
the day. The second part of the Scherzo, in the key of C major, which represents the Trio, opens with a strong and boisterous passage for the 'cellos and basses, gradually reinforced by the violins, and carried to a joyful climax, from which a gradual decrescendo leads back into the first part.

After the hold the now victorious triple beat starts pianissimo in the clarinets and changes from instrument to instrument, but always pianissimo, as if intended to repress thoroughly any premature exultation. The kettle-drum finally takes up the beat, and for forty-eight measures persistently furnishes the rhythm. The violins take courage and begin an upward sweep, always pianissimo and in ever widening intervals, until it reaches the dominant seventh chord, when the footing for a triumphant onslaught seems secured, and with a short crescendo we rush into the jubilant march of the last Allegro, in the key of C major, common time : —

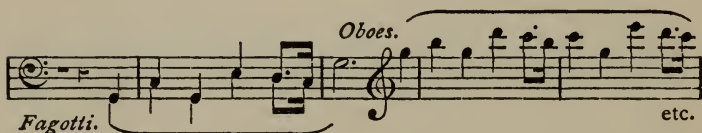


This is joy unbounded, not without manly dignity in the first four measures, but soon giving way to an abandon of exultation. The upward sweep from the sixth measure, ending twice on the octave, is in its third repetition carried a third higher, as if breaking all bounds, and naturally flows into

a dotted rhythmic figure which only increases the excitement. The tender element, the loving figure, be it woman or angel, that breathed its consolation in the second movement is recognized in the following short episode, —



but is soon drawn into the general hymn of joy. After a perfect whirl on the dominant chord of G for twenty measures, the violins having a tarantelle-like figure in triplets, the movement is suddenly interrupted by an episode of fifty-four measures in triple time, recalling the Scherzo in its rhythm, but in reality only a prolongation of the dominant chord, which was cut short at its climax so as to make a more deliberate change at the repetition of the grand march of joy. In conclusion, we quote only the principal phrase of the middle section of this movement : —



SYMPHONY No. 6, IN F (PASTORAL). Op. 68.

1. ALLEGRO MA NON TROPPO. (The cheerful Impressions excited on arriving in the Country.)
2. ANDANTE MOLTO MOTO. (By the Brook.)
3. ALLEGRO. (Peasants' Merrymaking).
4. ALLEGRO. (Thunder-storm.)
5. ALLEGRETTO. (The Shepherd's Song ; glad and thankful Feelings after the Storm.)

The Pastoral symphony was composed by Beethoven in the meadows near Heiligenstadt in 1808, and was first performed at a concert given in Vienna, December 22 of the same year. No doubt can attach to the meaning of this symphony, as the composer has left his own explanation prefixed to each movement. It is absolute programme-music, and yet both in the sketches as well as in the autograph of the completed work a caution is conveyed to the effect that it is not an actual representation of the rural scenes that form the motive of the work. In the sketches it is entitled "*Sinfonie caratteristica. Die Erinnerungen von der Landleben*" ("Symphony Characteristic. Memories of Country Life"), and the following note is appended: "*Man überlässt dem Zuhörer sich selbst die Situationen auszufinden*" ("The hearer must find out the situations for himself"). When the symphony was completed, however, Beethoven changed his intentions, and in the programme of its first performance, as well as in the printed score, gave explicit descriptions of the meaning of each movement, prefaced, however,

with the significant caution: "Mehr Ausdruck der Empfindung als Malerei" ("Rather expressive of sensations than painting, or actual description"). Schindler, his biographer, also relates an interesting incident connected with the second movement which occurred during a walk he took with Beethoven on a bright day in April, 1823. He says: —

"After visiting the bath-house at Heiligenstadt, and the adjoining garden, and talking over many a pleasant reminiscence having reference to his creations, we continued our ramble toward the Kahlenberg in the direction of Grinzing. Strolling through the delightful meadow valley between Heiligenstadt and the latter village, which was crossed by a swiftly flowing and softly murmuring brook from a neighboring mountain, Beethoven stopped repeatedly and let his look, full of blissful feeling, wander over the beautiful landscape. Then seating himself upon the grass, and leaning against an elm, he asked me whether there was no yellow-hammer to be heard in the tops of those trees. But it was all still. Thereupon he said: 'Here I wrote the "Scene at the Brook;" and the yellow-hammers up there, and the quails, and night-ingales, and cuckoos round about composed with me.'"

This symphony, in fact, reveals Beethoven as the lyric poet. It is by no means the sentimental strain of the conventional spring poet, but the masterly expression of that happy and contented feeling which the lover of Nature experiences during a ramble through a lovely country. The motives employed are apparently of the simplest kind, but

demonstrate the evolution of intense thought. They cannot be altered by a note without the sacrifice of their meaning. They are short and close in design, and to a great extent lean on the tones of the hunting horn. Their force rather lies in the fact that by their continuous repetition they produce that train of thought in the hearer which causes him to recognize the music at once as pastoral. We quote a few of the motives that will attract the hearer's attention : —

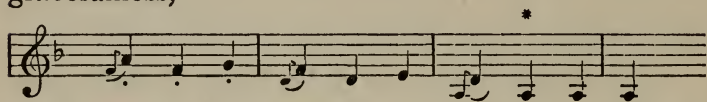


The first movement, of which the above are the themes, is an Allegro ma non troppo in F major, $\frac{2}{4}$ time, and is in keeping with the general description we have made of the music.

The Andante molto moto in B flat, $\frac{12}{8}$ time, gives voice to the listless dreaming of the wayfarer who is resting at the banks of the brook. The monotonous accompaniment, sustained through nearly the entire movement by the strings, is of a flowing figure, containing a gentle rise and return to its level. The first violins give out the principal melodic theme, while the wind instruments respond with the second phrase. Short figures abound, flitting

about among the different instruments, sometimes in imitation, again in euphonious thirds or sixths, and at times a brief trill or the short snapping of pizzicato notes. Its effect is that of the evening air alive with songs of birds and the buzz of insects. In the last twelve measures of this movement, the composer even introduces the bird-songs, — a proceeding which has been pronounced childish and utterly unworthy of Beethoven, but which to the unprejudiced listener seems to belong in its connection. When we consider that its use by Beethoven cannot possibly have sprung from a desire to write catchpenny claptrap, it would perhaps be well to accept the intention of the composer.

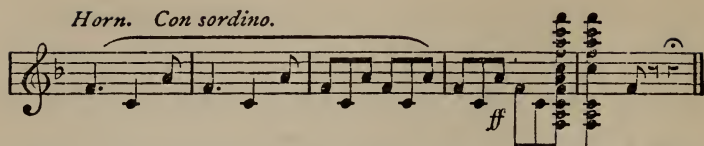
The third movement, Allegro, in F major, $\frac{3}{4}$ time, representing the Minuet, introduces the purely human element. The first eight measures usher in the good country people tripping briskly along. But what a woful failure the clumsy peasants make at the end of the phrase, with their attempt at gracefulness, —



and how they stumble over their wooden shoes at those three lower A's indicated by the asterisk ! In the next phrase, however, the fair damsels carry their part of the programme quite gracefully. Then we strike the dance proper with its "band accompaniment." The whole movement shows how perfectly, as the Merry-Andrew has it in the prelude to "Faust," Beethoven could "grasp the exhaustless life

that all men live," not disdaining even to include the pleasures of the lowly peasantry in his inimitable tone-picture. The minuet-like movement is interrupted by a short *Tempo d'allegro*, $\frac{2}{4}$, which seems like the change to another dance, though being rather more boisterous it comes to a close by two short pauses as if to give the dancers a chance to catch their breaths before returning to the triple time of the Minuet closing the movement.

The next movement, an *Allegro* in A flat, is entitled "Thunder-storm" and brings before us the lowering sky, the distant rumbling of thunder, the sultry air, and the cumulus clouds as they rise higher and higher above the horizon until we are almost in darkness, and the storm breaks forth in all its fury. It soon passes over, however, the clouds break, and sunshine illuminates the refreshed landscape. Without interruption the closing measure leads into the last movement, — the shepherd's song of joy, and his feeling of relief from the dangers of the tempest. The motives are formed from the representative intervals of the instruments chiefly used by shepherds, and move in the steps of the chord rather than in the successive notes of the scale, although the middle section of the movement brings the violins to the front with just such runs as were excluded from the first part, which more strictly represent the song of the shepherd. The movement closes with one of those dynamic contrasts in which Beethoven delighted. After the horn once more sings the principal theme, —



softly, *con sordino*, and while the violins are twining around it in a descending figure, the whole orchestra breaks in suddenly and without any preparation on the closing chord fortissimo, as indicated above.

SYMPHONY No. 7, IN A MAJOR. Op. 92.

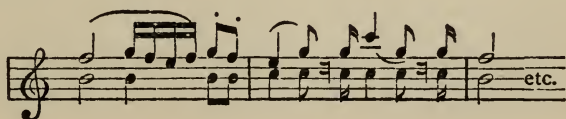
1. POCO SOSTENUTO. VIVACE.
2. ALLEGRETTO.
3. PRESTO. PRESTO MENO ASSAI.
4. FINALE. ALLEGRO CON BRIO.

The Seventh symphony, which vies in popularity with the Fifth, was finished in the year 1812, and was first performed Dec. 8, 1813, at a concert in Vienna for the benefit of the Austrian and Bavarian soldiers wounded at the battle of Hanau. The now little regarded Battle symphony by Beethoven was included in the same programme. The concert was a notable one, not only because the Seventh symphony was given for the first time, but for the large number of eminent musicians and composers who played in the orchestra, among them Spohr, Mayseder, Dragonetti, Hummel, Salieri, Moscheles, Schindler, Romberg, and Meyerbeer. The symphony was also played Nov. 29, 1814, before the allied sovereigns at the meeting of the Congress of Vienna, and made a great impression. There were

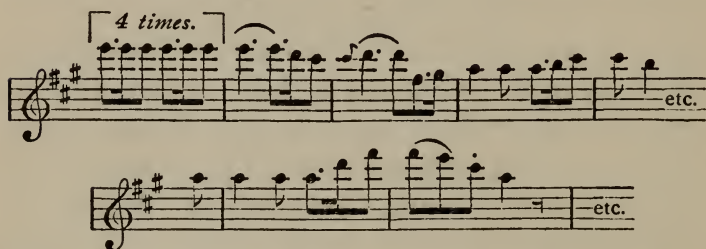
not wanting many hostile critics, however, among them Karl Maria von Weber, who went so far as to declare that "the extravagances of his genius had reached the *ne plus ultra*, and that Beethoven was now quite ripe for the mad-house." It did not prevent him, however, when his own opera "Eury-anthe" was poorly received, from taking it to Beethoven and asking him to revise it.

Of all the Beethoven symphonies, the Seventh is the most romantic, as well as the most happy. The composer left no clew to its meaning, though we know from his letters that he esteemed it as one of his best works. Modern critics, however, have busied themselves trying to interpret the story it tells. Berlioz and Ambros call it a rustic wedding; Marx, Moorish knighthood; Oulibicheff, a masked ball; and Bischoff, a sequel to the Pastoral symphony. Richard Wagner, with his keen insight into the subjectivity of music, declares that it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement, — a definition which admirably applies to the symphony, as nearly all its motives are ideally perfect dance rhythms.

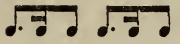
The introduction, a Poco sostenuto in the key of A major, is almost a movement in itself, and contains one of the happiest and most delicate phrases to be found anywhere in Beethoven's music, as follows: —

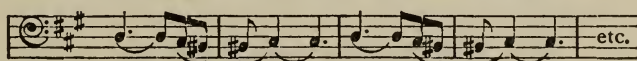


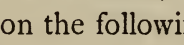
This episode occurs twice, preceded and followed by ascending scales running through two octaves, which are significant for the very staccato manner in which they are given. The last part of the above quotation, occurring as it does in the repeat on the chord of F major, is reiterated during a short crescendo, and suddenly resolves into the note E, given out by all the instruments fortissimo and repeated during the remaining ten measures of the introduction and the first four bars of the following Vivace, in various rhythms. At the entrance of the new movement it has the dotted rhythm of the quail-call, which is the predominating feature of the whole movement :



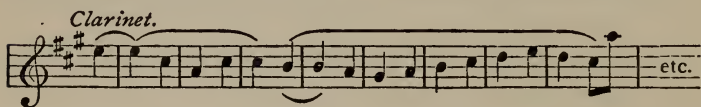
In these quotations the musician will be able to detect the germ in one form or another of nearly every measure of the first movement. The skipping rhythm and the melodic structure, not only as a whole but also in the smaller sections, are so pregnant that they are sufficient for the magician who in the working out brings all his art and devices into play. The opening suggests the dancing along of a bevy of happy girls, but when Beethoven feels in that mood it is impossible to trace him step by step. The giggling of the girls, the boisterous fun

of the boys, the Homeric laughter of the elders, an attempt at dignity followed by a reckless plunge into hilarity, sudden pianissimos followed by fortissimos, harmonic changes for which there is no time to prepare in the general rush, now a coaxingly gentle phrase, now a war of words short but emphatic, — these are the characteristics of the first part. The ill-tempered outbreak at the end of this part is repeated at the beginning of the second, only the flutes scream a third higher than before; then a pause, and the violins move off again pianissimo , while the basses come in with a long scale in the same rhythm, as if they were ashamed of having been led into loud words and were now trying to re-establish good feeling. The Coda contains one of those phrases which by their monotonous repeats partake somewhat of the nature of a pedal point; and on the other hand remind us of the peculiarity of Slavonic music, in which this everlasting and monotonous repeat of one figure plays so characteristic a part. The basses support a steady crescendo from pianissimo to fortissimo during twenty-two measures with this figure: —



The Allegretto, which takes the place of the slow movement, is in A minor, $\frac{3}{4}$ time, and is built up on the following rhythmic figure: . The melody of the first part moves within the interval of a third, and is of the simplest construction. The movement itself is constructed on a long

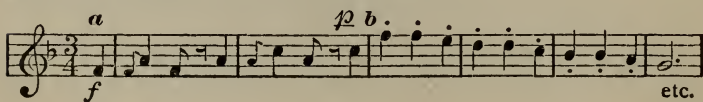
crescendo as gradual as it is persistent, and irresistible in its natural strength. The production of such colossal effects by such simple means is one of the glories of Beethoven's genius. The second part, in A major, opens with this lovely melody, —

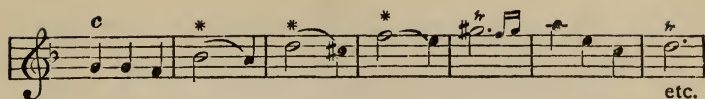


accompanied in triplets by the violins, with the steady dactylus | ♩ ♩♩ | as a support in the basses. A short interlude of staccato scales brings us back to the first theme, which is now worked up in the accompaniment in the style of a variation. Then the A major episode is repeated. The Coda, in A minor, after a few sudden dynamic transitions, falls back on the original theme and dies away in a pianissimo, in the last six measures, however, rising phoenix-like in this most original manner : —



The Scherzo, marked "Presto," in F major, opens with the simple device of moving through the intervals of the chord of F, but stamped by the master's hand with the form at *a*, —





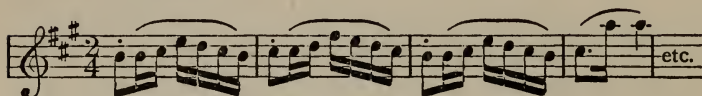
followed by a descending scale motive, *b*. The third motive, growing out of *c*, furnishes by the repetition of the half-steps (*) the principal material for the middle section of the second part. The last four measures of the Presto dwell on a prolonged A held by all the instruments, and ringing in some part of the orchestra throughout the whole Trio, which changes into the key of D major, *Assai meno presto*. This A, suspended in mid-air as it were, with only an occasional pulsation into the G sharp below, sheds an air of serenity over the whole which greatly enhances the restfulness of the melodic theme : —



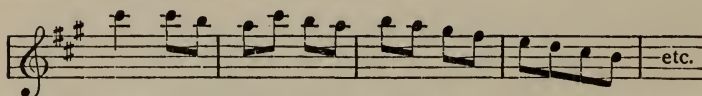
The second part contains a most peculiar effect for the second horn, which on a low A and G sharp in different rhythms for twenty-six measures leads to a fortissimo repeat of the main theme, the trumpets ringing out the sustained A, supported by the kettle-drums, — a phrase which is almost without parallel for the expression of exalted, noble, and serene sentiment. An interlude, piano and diminuendo, changing between the chords of D and A, with a sudden drop into the seventh chord on C, leads back to the Presto. The Trio is then played again, followed by another repeat of the Presto and

a short Coda, reminding one of the Scherzo in the Fourth symphony.

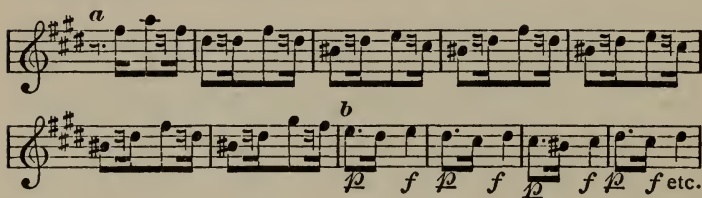
The last movement, *Allegro con brio*, in A major, $\frac{2}{4}$ time, takes up the joyous strain of the first movement and opens with the following whirling figure in the violins : —



which is supplemented by



accompanied by full short strokes of the string instruments. The following two motives complete the material for this movement : —

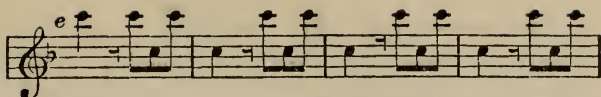


The lightness and grace of the theme at *a* and the dance-like rhythm at *b*, with the mazurka accentuation of the second quarter, the use of dotted groups in the connecting phrases, the almost martial tread produced by the frequent employment of full chords, abruptly and forcibly marking the beats, the frequent changes of key, etc., — all these factors impart to the movement an exuberant spirit which stamps it and the whole symphony as one of the most complete expressions of whole-souled enjoyment of life our musical literature contains.

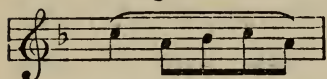
SYMPHONY No. 8, IN F. Op. 93.

1. ALLEGRO VIVACE E CON BRIO.
2. ALLEGRETTO SCHERZANDO.
3. MENUETTO E TRIO.
4. FINALE. ALLEGRO VIVACE.

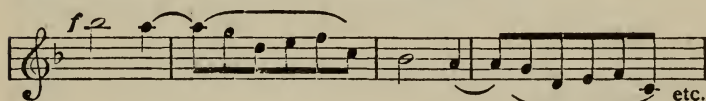
The Eighth symphony was written in 1812 at Linz, whither Beethoven had repaired upon the advice of his physician for the benefit of his health. It was composed at a sad period of his life, for besides his sufferings from shattered health he was engaged in a most unpleasant law-suit forced upon him by his unworthy sister-in-law and undertaken in the interest of a graceless nephew. Notwithstanding these depressing events the symphony is one of the brightest, most cheerful, and most humorous works that he ever conceived. He speaks of it himself in a letter to Salomon as the "Kleine Symphonie in F," not that it was little, but to distinguish it from the "Grosse Symphonie in A" (the Seventh), composed in the same year. As a separate movement it is doubtful whether any one that he ever wrote is as popular as the Allegretto of the Eighth. The melody which forms its principal motive was extemporized by Beethoven as a short vocal canon at a farewell supper given to Mälzel, the inventor of the metronome, in the spring of 1812, and set to the words, "Ta, ta, ta, lieber Mälzel, lebewohl, lebewohl" ("Ta, ta, dear Mälzel, farewell"). It has also been claimed that the melody in its style as utilized in the symphony is



which is in reality only an extension into the octave of the motive at *b*. The latter is frequently utilized during the second part in connection with

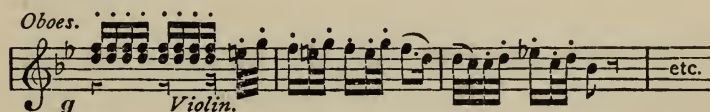


the motive from the opening phrase, which is employed with all the art of the contrapuntist either in imitations or enlarged into longer phrases for the basses, which during seventy-six measures really dominate the melody and finally rest on the octave skip at *e*. Then follows a pianissimo passage, which appropriates the tetrachord at the close of the first theme *a* marked *, and in canon form leads through a crescendo to a hold, after which a Coda commencing with

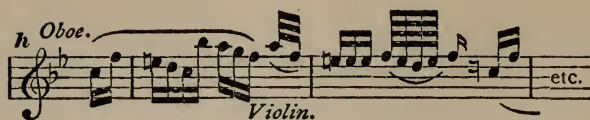


brings the first movement to a close, in its jocular way reminding us forcibly of the closing of the Minuet in Mozart's G minor symphony.

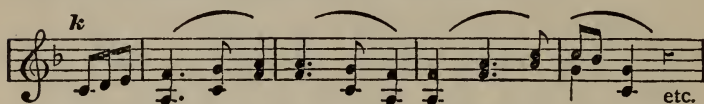
The slow movement is again supplanted by an Allegretto scherzando in B flat, $\frac{2}{4}$ time. It is the well-known



which depends on its staccato character and fine instrumentation for its daintiness, and has only one legato phrase in the whole movement: —

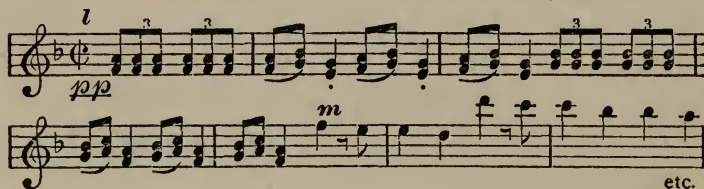


The Minuet, in F, appears this time in its own true character, and develops the stately dance with its gliding figures to a perfection only found in the best efforts of Haydn and Mozart. The third part, or Trio, has this opening for the horns, —

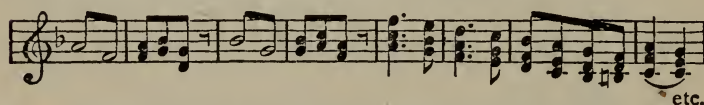


anticipating a vein of which Schubert frequently availed himself. The Minuet is then repeated.

The last part, Allegro vivace, in F major, opens with this tremulous figure for the violins, pianissimo :

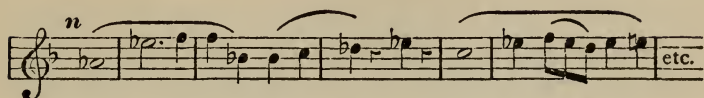


As we have had occasion several times to mention Beethoven's sketch-books we copy this motive as he jotted it down at its first inception : —



The reader can form some idea from this how conscientiously and diligently Beethoven matured these fundamental ideas before he established the forms in which we now have them, and which, as we have said before, cannot be altered in any degree with-

out destroying them. The second theme is the following cantilena: —



After a jubilant fortissimo about the middle of the movement, the music is interrupted by frequent rests, the triplet figure gliding past like a spider across his web, stopping short, then rushing on again to a second hold, after which a new design is introduced in a descending scale in the strings, and is opposed in the wind instruments by a similar scale, ascending. These scales move quietly and pianissimo in semibreves, while the triplet figure is flitting about here and there until the scale motive is brought in fortissimo. The marvellous skill of the composer which is brought into play in this movement could only be pointed out at great length, and is of secondary importance to the listener. To the ear all is joyous excitement. Surprise chases surprise. Fortissimos are relieved by sudden pianissimos, the close figure of the opening theme by the octave jumps in the basses, and the tremulous double triplet by crashing syncopations, running at last into a most boisterous phrase with a sforzando on every other note, — an apparently reckless performance, but produced and subordinated by *scientific* devices. The main themes are once more hastily touched, and the movement exhausts itself in a long repetition of the final chord, as if trying to reach the longed-for rest.

The joyous, happy spirit pervading the whole composition, with its intermezzos of fun and quiet humor, will not fail to impress any hearer. When compared with the works of the later romanticists, Schubert, Mendelssohn, and Schumann, it seems to contain many ideas foreshadowing those which they developed to such perfection, though to Beethoven's more serious cast of mind these sportive fancies were only incidental. Listen to the motives at *a*, *b*, and *c*; the pizzicato closing of the first movement; the airy, perfectly magic opening of the Allegretto; and last, but not least, to the peculiar buzzing character of the double triplet in the last movement when employed pianissimo. These phrases only need an intentional interpretation to suggest the best samples of elfin music from Mendelssohn's "Midsummer Night's Dream," or Berlioz's "Queen Mab."

Sir George Grove in his admirable analysis of this symphony says: "It may not touch the extreme heights and depths of the spirit as some of the nine do, but it has no less its own place in the circle which nothing but itself can fill; and if the outward result is an index of the inward mind, it is pleasant to think that Beethoven when he wrote it must have been very happy and full of enjoyment."

SYMPHONY No. 9, IN D MINOR (CHORAL). Op. 125**I. INSTRUMENTAL.**

1. ALLEGRO MA NON TROPPO UN POCO MAESTOSO.
2. SCHERZO, MOLTO VIVACE; TRIO, PRESTO.
3. ADAGIO MOLTO E CANTABILE.
4. RECITATIVE, PRESTO; ALLEGRO MA NON TROPPO, ETC.
5. ALLEGRO ASSAI.

II. VOCAL.

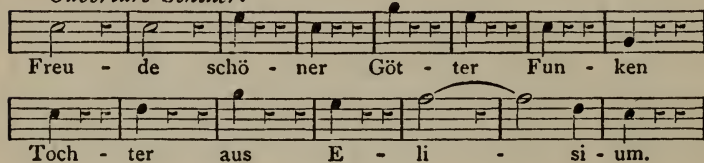
1. RECITATIVE.
2. QUARTET AND CHORUS; ALLEGRO ASSAI.
3. TENOR SOLO AND CHORUS: ALLEGRO ASSAI VIVACE; ALLA MARCIA.
4. CHORUS: ANDANTE MAESTOSO.
5. CHORUS: ALLEGRO ENERGICO, SEMPRE BEN MARCATO.
6. QUARTET AND CHORUS: ALLEGRO MA NON TANTO.
7. CHORUS: PRESTISSIMO.

The Ninth, or "Choral," symphony, written in 1823, the last and greatest of the immortal group, stands prominently out among all other works of its class by its combination of voices and instruments. Before its composition, Beethoven had been preparing the way for such a union. In the Choral Fantasia, written in 1808, he advanced upon the idea by employing a chorus in the Finale; but in the Choral symphony he made a still bolder advance, and introduced a chorus with variations on a colossal scale. There is a striking resemblance between the two in the choral parts, and Beethoven himself describes the symphony as being "in the style of the Pianoforte Choral Fantasia, but on a far larger scale."

Schiller's "An die Freude," the "Ode to Joy," was selected by Beethoven for the Finale. Thirty

years before the composition was really begun he had had this poem in mind as a fitting subject for musical treatment, as is shown by the following extract from a letter written to Schiller's sister : " I have preserved," says the writer, " a setting [published in 1805 as op. 52, No. 2] of the 'Feuerfarbe' for you, of which I should like your opinion. It is by a young man of this place whose musical talent is becoming notorious, and whom the Elector has just sent to Vienna to Haydn. He intends to compose Schiller's 'Freude,' verse by verse." This was in 1793, and the symphony was not performed until 1824. In 1811 an attempt to set the words is found in sketches of the Seventh and Eighth symphonies. The first of these sketches is given as follows, by Thayer : —

Ouverture Schiller.



After various attempts, as indicated by his sketch-books, Beethoven adopted an entirely new melody, which was finally evolved into the present setting. The composer did not use all of Schiller's words, nor did he retain the order in which they occur in the Ode. Schindler, in his "Life of Beethoven," tells how he struggled with the text. He says : —

" In November, 1823, Beethoven began to compose the Ninth symphony, for which he brought many sketches from the country to town with him; and in

February, 1824, this colossus was completed. It may not be uninteresting to notice the way in which Beethoven introduced Schiller's 'Hymn of Joy' into the fourth movement of the symphony. At that time I was seldom from his side, and could, therefore, closely observe his struggles with the difficulties of his composition: the highly interesting sketches and materials for this, all of which I possess, bear witness to these difficulties. One day when I entered his room he called out to me, 'I have it! I have it!' holding out to me his sketch-book, where I read these words: 'Let us sing the immortal Schiller's song — The Hymn of Joy,' which introduction he afterwards altered to 'Friends, not these tones.' The recitative of the double-bass also was not comprehended in his original plan, and was added when he changed the above-mentioned introductory movement; in consequence of which it was necessary to give a different form to almost all that preceded, as the fundamental sentiment of that device required. He had nearly the same process to go through with the melody in the first verse, which the bass has to sing. The sketch-book shows a four-fold alteration; and above each he wrote, according to his practice, 'Meilleur.'"

The progress and performance of the symphony come next in order. On the 6th of April, 1822, Beethoven wrote to his friend and pupil Ferdinand Ries, then in London, asking what the Philharmonic Society would be likely to pay him for a symphony. Ries brought the matter to the attention of the Society, and it authorized him to offer Beethoven \$250 for a manuscript symphony. On the 20th of December he accepted the commission.

He concluded his labors in 1824, and sent the manuscripts to London, though it was first given in Vienna at the Kärnthnerthor Theatre, May 7 of that year. Of this initial performance, in which Mmes. Sontag and Ungher were the soprano and alto soloists, Schindler says : —

“It was the occasion of an enthusiastic demonstration, such as has seldom been accorded to any music or man in or out of Germany. We are told: ‘The glorious Jupiter symphony seemed to act upon the immense mass of human beings that thronged the building in every part like ambrosial nectar. They became intoxicated with delight; and when the refrain was caught up by the choir, “Seid unschlungen Millionen,” a shout of joy rent the air, completely drowning the singers and the instruments.’

“‘But there stood the master in the midst, absorbed and sunk within himself. His face turned toward the orchestra, he saw nothing, and his entire deafness prevented his hearing either the sounds he had created or the roaring tumult it had inspired. Fräulein Ungher, the contralto, turned him gently round, and then what a sight met his astonished gaze! — a multitude transported with joy. Almost all were standing, and the greater number melted to tears, now for the first time fully realizing the extent of Beethoven’s calamity.’”

The manuscript copy in the possession of the London Philharmonic Society bears the following inscription in Beethoven’s handwriting :¹ —

¹ The first performance by the London Philharmonic Society was given March 21, 1825, Mme. Caradori, Miss Goodall, Mr.

Grosse Sinfonie, geschrieben
für die Philharmonische Gesellschaft
in London,
von Ludwig van Beethoven.
Erster Satz.

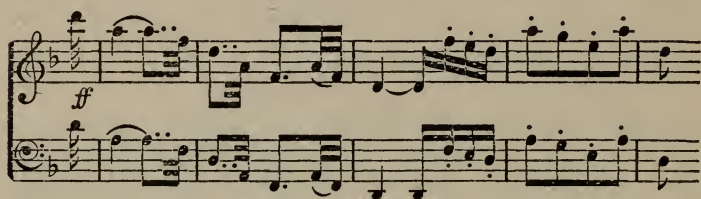
The symphony is without introduction proper. There is a prologue introducing the first subject, "always pianissimo," in which the instruments seem to be feeling their way. It begins with an incomplete chord, 'cello, second violin, and horns, the first violins following sotto voce :—



Vaughan, and Mr. Phillips taking the solo parts, and Sir George Smart conducting. The "Harmonicon" contains the following unique criticism of the symphony :—

"In the present symphony we discover no diminution of Beethoven's creative talent ; but with all the merits it possesses, it is at least twice as long as it should be. The last movement, a chorus, is heterogeneous, and though there is much vocal beauty in parts of it, yet it does not, and no habit will ever make it, mix up with the first three movements. What relation it bears to the symphony we could not make out. The most original feature in this symphony is the Minuet, and the most singular part the succeeding Trio. We were also much pleased by a very noble march which is introduced. In quitting the present subject we must express our hope that the new work of the great Beethoven may be put into a produceable form ; that the repetitions may be omitted, and the chorus removed altogether. The symphony will then be heard with unmixed pleasure, and the reputation of its author will, if possible, be further augmented."

After a repetition the real work begins. Against the background of the second violins and 'cellos, strengthened by the sustained tones of the horns, clarinets, and flutes, the violins, tenors, and contrabasses appear in broken phrases. Then the wind instruments come in one by one, and at last with a mighty crescendo the whole orchestra in unison sweeps into the first subject:—



The great crescendo dies away, but the titanic crash is renewed again and again whenever the theme occurs. It is a struggle full of hopelessness and melancholy, a many-colored picture of the feelings and moods which must have possessed the mind of the composer. The second subject—



is in striking contrast with the first, being tranquil and gentle in its inception. At its conclusion, the

violins announce another energetic phrase, and the strife is resumed, at last reaching an episode from which is developed a brief but very melodious passage followed by a second episode for the strings in unison, that leads on to the close of the first part of the movement, ending fortissimo and in unison. This division is not repeated. In its place Beethoven proceeds with the working out of his materials with a vigor and majesty that have never been surpassed, the orchestral parts moving independently of each other and frequently opposed, yet forming well-developed parts of a grand whole, until the Coda is reached, into which he seems to have thrown not only all his skill but all of his own conflicting moods and restless, agitated spirit; for this symphony was written during a period of his life filled with deep, brooding melancholy. The old subjects and episodes are worked up with profound skill; but before he closes, a new and darker subject appears in the strings, companion to a threnody sung by the reeds, the strings repeating a chromatic passage through and above which is heard the wail of the oboes, until the movement closes with a powerful outburst, as if the soul were seeking to free itself from the menaces of destiny. Wagner has aptly characterized this movement as "a grandly conceived struggle of the joy-seeking soul against the pressure of that hostile power which interposes itself between us and earthly happiness."

In the Scherzo there is a radical change from

gloom to gladness. Wagner, in his analysis of the symphony, says of this movement : —

“A wild delight seized us at once with the first rhythms of this second movement: it is a new world into which we enter, in which we are whirled away to giddiness, to loss of reason; it is as if, urged by desperation, we fled before it, in ceaseless, restless efforts chasing a new and unknown happiness, since the old one that once sunned us with its distant smile seems to have utterly forsaken us. Goethe expresses this impulse, not without significance perhaps for the present case, in the following words : —

‘The end I aim at is not Joy.
I crave excitement, agonizing bliss,’ etc.

‘In depths of sensual pleasure drown’d,
Let us our fiery passions still !’

“With the headlong entrance of the middle subject, there suddenly opens upon us one of those scenes of earthly recreation and indulgence; a certain downright jollity seems expressed in the simple, oft-repeated theme; it is full of naïvete and self-satisfied cheerfulness.”

After twelve bars of prelude the orchestra is fairly launched into the Scherzo, as follows, —

Molto vivace.

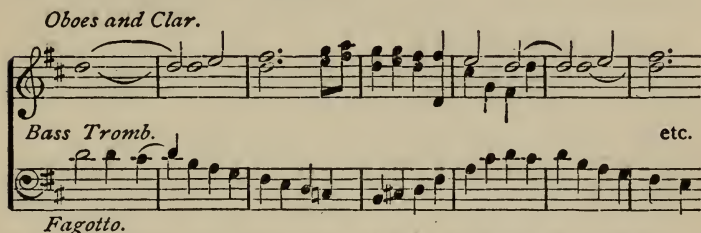
pp Violin II. etc.

pp Viola.

pp 'Cello.

in which all the instruments successively join with spirited and brilliant effect. The wind instruments

follow with a second theme, accompanied by the strings, which, after repetition, leads up to still other tuneful motives given out by the winds. The Scherzo closes pianissimo, but at last the horns and trombones joyfully announce the Trio with its charming pastoral opening :—



A vivacious subject for violas and 'cellos follows the first, and then the horns fairly revel in the principal theme until the Coda is reached, in which the whole orchestra joins with the utmost joyousness.

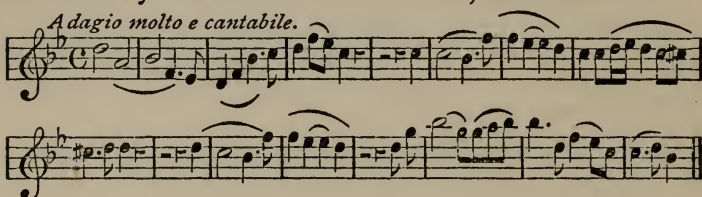
From the storm and stress of the Allegro and the geniality and hilarity of the Scherzo, the third movement, Adagio, changes to celestial rest and serenity, and is among the noblest, purest, and most grandly beautiful hymns of joy the great master has written.¹ It is made up of two distinct subjects

¹ THIRD MOVEMENT (Adagio molto e cantabile, in B flat major). How differently *these* tones speak to our hearts! How pure, how heavenly soothing! They melt the defiance, the wild impulse of the soul tormented by despair, into a tender and melancholy feeling. It is as if memory awoke within us, the memory of an early enjoyed and purest happiness :—

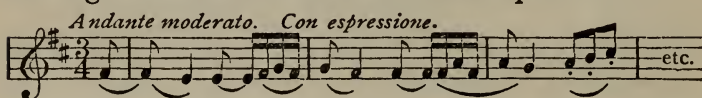
“Then would celestial love, with holy kiss,
Come o’er me in the Sabbath’s stilly hour,
While, fraught with solemn and mysterious power,
Chimed the deep-sounding bell, and prayer was bliss.”

And with this recollection there comes over us once more that

differing in every musical respect, which are alternately developed until the second disappears. The first, *Adagio molto e cantabile*, is in B flat, and for delicious repose and ethereal sweetness can hardly be excelled in the whole realm of musical art. It is taken by the quartet of strings with interludes by the clarinets and horns, as follows :—



After the strings have finished the melody, and the first part of the movement comes to a close, the time changes as well as the key, and the second violins and tenors announce the following subject in unison, which in its quiet, graceful, and smoothly flowing measures almost rivals its companion :—

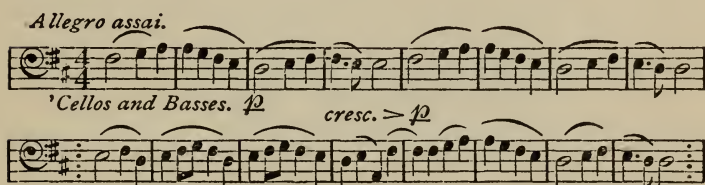


sweet longing that is so beautifully expressed in the second theme of this movement (*Andante moderato*, D major), and to which we may not unfitly apply Goethe's words :—

“ A yearning impulse, undefined, yet dear,
Drove me to wander on through wood and field;
With heaving breast, and many a burning tear,
I felt with holy joy a world revealed.”

It seems like the longing of love which again is answered, only with more movement and embellishment of expression, by that hope-promising and sweetly tranquillizing first theme, so that on the return of the second it seems to us as if love and hope embraced, so that they might the more entirely exert their gentle power over our tormented soul. It is as when Faust speaks, after the Easter bells and chorus of angels. — *Wagner*.

The transition from this serene movement to the Finale is a startling one. The wind instruments and drums, reinforced by the double-bassoon, break out in a most clamorous fanfare, which is interrupted by a recitative passage for the double-basses, marked "Selon le caractère d'un recitatif, mais in tempo," as if expostulating against the uproar. It is to little purpose, however, for the clamor is renewed even more boisterously. Again the recitative is heard, and again the clamor; but at last there is an instant's hush. The opening bars of the first three movements appear, alternating with recitative, but these evidently are not wanted. At last the final theme is foreshadowed, quietly and almost timidly, until the 'cellos and basses vigorously and unmistakably give it out in the setting of the "Hymn of Joy": —



Next the violas and 'cellos take the theme, then the first violins, and at last the whole orchestra in full force. After its variation, the ominous clamor which introduced the Presto is heard again. This time it is not interrupted by the basses, but by the solo barytone intoning the recitative: ¹ —

¹ The translation adopted is that made by Mr. Arthur Mees for a performance of the symphony at the first Chicago May Festival, given in 1882.

"O Brothers, these tones no longer ! Rather let us join to sing in cheerful measures a song of joyfulness."

The same voice sings the Hymn, accompanied by the oboes and clarinets, and is followed by the chorus, at first without the sopranos, and alternating with the solo quartet : —

"Hail thee, Joy, from Heaven descending,
Daughter from Elysium !
Ecstasy our hearts inflaming,
To thy sacred shrine we come.

"Thine enchantments bind together
Those whom custom's law divides ;
All are brothers, all united,
Where thy gentle wing abides.

"He whom fickle fortune blesses,
Giving friendship firm and strong,
Who a loving wife possesses,
Let him join our joyful song.

"Even he to whom one being
In the whole world may belong.
He who never knew this, weeping,
Let him leave our happy throng.

"Pleasure every creature living
From kind Nature's breast receives ;
Good and wicked, all are walking
In the rosy path she leaves.

"Vines and kisses she is giving,
Friendship, fearless of death's hand.
E'en the worm has joy in living.
While near God the cherubs stand."

Now the orchestra resounds with martial strains in which the percussion instruments are used with

mighty effect, introducing the tenor solo, with chorus, in a variation of the theme : —

“ Joyful like his suns so glorious,
Fly through Heaven day by day,
Hasten, brothers, on your way
Like a hero e’er victorious.
Hasten, brothers, on your way.

CHORUS — Hail thee, Joy, from Heaven,” etc.

The next number is also for chorus, and its solemnity and religious sentiment finely contrast with the martial clang of its predecessor. It is at first given out by the male voices, the female voices following : —

“ Millions, loving, I embrace you,
All the world this kiss I send.
Brothers, o’er yon starry tent
Dwells a God whose love is true.

“ Millions, bow ye down in wonder?
Earth, feel’st thou thy Maker nigh?
Seek Him o’er the starry sky !
He must dwell in glory yonder.”

Following this comes a chorus full of spirit, *Allegro energico*, *sempre ben marcato*, with a lively accompaniment, based upon the two related themes that have been employed : —

“ Hail thee, Joy, from Heaven descending,
Daughter from Elysium,” etc.

The solo quartet again intones the Hymn, alternating with chorus, —

“ Hail thee, daughter from Elysium,
Thine enchantments bind together,” etc.

The time is gradually accelerated to a Prestissimo, and voices and orchestra in full volume close the work with the triumphant shout, —

“ Millions, loving, I embrace you,
All the world this kiss I send,” etc.

CHORAL FANTASIE IN C MINOR. Op. 80.

[FOR PIANO, ORCHESTRA, AND CHORUS.]

1. ADAGIO (Piano).
2. FINALE, ALLEGRO.
 - a. ALLEGRO (Orchestra).
 - b. MENO ALLEGRO (Piano and Orchestra).
 - c. ALLEGRETTO, MA NON TROPPO (Chorus).

Beethoven's sketch-book shows that some of the materials for the Choral Fantasie were collected as early as 1800, though it was not given until Dec. 22, 1808, when Beethoven himself produced it. It is written in two general sections: an Adagio and Allegro, for piano solo, orchestra, solo quartet, and chorus. While the work is very beautiful and effective in itself, it derives special interest from its being the prototype of the Choral symphony. In a letter written to Probst, March 10, 1824, the composer mentions the Finale of the symphony as “in the same style as the Fantasie, but more extended.” A striking resemblance indeed will be found between the two finales, not only in their general form of variations, but in the consecutive character of the notes and the melody of the themes themselves, the one clearly anticipating the other in many re-

spects. The Fantasie was first published in 1811, under the title of "Fantasie für das Pianoforte, mit Begleitung des ganzen Orchesters und Chor" ("Fantasie for pianoforte with accompaniment of full orchestra and chorus"), and was dedicated to Maximilian Joseph, king of Bavaria, the only distinction the master was pleased to bestow upon that monarch. The poem which forms the subject of the Finale was written by Kuffner, and is devoted to the praise of music, beginning, —

"Schmeichelnd hold und lieblich klingen
Unsers Lebens Harmonien,"

freely translated by Mrs. Macfarren for the usual English version, —

"Soft and sweet through ether winging
Sound the harmonies of life."

The Adagio with which the work opens is a fantasie for piano alone, after which the Finale begins with an Allegro in C minor, the opening theme of which is given out pianissimo by the basses in a very grave and dignified manner and subsequently developed in canon form by the violins. The oboes and horns now introduce a new theme which is taken up by the piano with accompaniment of the horns, the melody being adapted from one of Beethoven's songs, "Seufzer eines Ungeliebten," written in 1795: —



First the piano and then the other instruments repeat this theme with variations, after which the entire orchestra brings it to a close in firm and stately style. A short phrase by the piano preludes a development of the first section of the melody through an Allegro, an Adagio, and a march tempo, at the close of which the piano introduces a new phrase closing with an arpeggio. A genuine contest ensues between the piano and the basses, which comes to an end as the wind instruments give out the leading theme, which is first taken up by the solo voices with piano accompaniment and then by full chorus and orchestra, bringing the work to a brilliant and powerful close.





BERLIOZ.

MECTOR BERLIOZ (1803-1869) has carried programme-music to an extreme beyond that reached by any other composer, particularly in his symphonic works. They present no parallel with the symphonies of the recognized masters, though he was a close student of Beethoven, Haydn, and Mozart, wrote about them with remarkable knowledge and appreciation, and knew their works by heart. He brought rare qualities to the composition of his symphonies, — rich imaginative power, courage in the use of effects to the very verge of audacity, profound knowledge of instrumentation and orchestral resources, great skill in the combinations of instruments, and a highly fanciful if not poetic temperament; but his music of this class is not only dramatic but theatrical in its style. He made the picture the dominant idea. Beethoven in his Pastoral symphony left the hearer to his own sensations. He sought not to present a transcript of

the picture itself, but of the emotions caused by it ; Berlioz, on the other hand, pictured the scene or situation and even took pains to describe it definitely, leaving nothing to the hearer's imagination. Indeed, in a note to his "Romeo and Juliet" he says, "The public has no imagination." Berlioz wrote much about his own music, and in his autobiographical sketch says with much truth : "The dominant qualities of my music are passionate expression, internal fire, rhythmic animation, and unexpected changes." In his preface to the "Symphonie Fantastique" he thus clearly explains his ideas of programme-music : —

* "The composer has aimed at developing various situations in the life of an artist, so far as seemed musically possible. The plan of an instrumental drama, being without words, requires to be explained beforehand. The programme (which is indispensable to the perfect comprehension of the dramatic plan of the work) ought therefore to be considered in the light of the spoken text of an opera, serving to lead up to the pieces of music, and indicate the character and expression."

In all his symphonies Berlioz carried out this idea. They are four in number : "Symphonie Fantastique, première partie de l'Épisode de la vie d'un artiste" ("Fantastic Symphony, first part of the Episode in the Life of an Artist"), op. 14 a, and "Lelio, ou le Retour à la Vie, monodrame lyrique, deuxième partie de l'Épisode de la vie d'un artiste" ("Lelio, or the Return to Life, lyric

monodrama, second part of the Episode in the Life of an Artist"), op. 14 *b*; "Grande Symphonie funèbre et triomphale, pour grande harmonie militaire, avec un orchestre d'instruments à cordes, et un chœur ad libitum" ("Grand Funeral and Triumphal Symphony, for full military band with string orchestra and chorus ad libitum"), op. 15, first performed July 28, 1840; "Harold en Italie, symphonie en quatre parties, avec un alto principal" ("Harold in Italy, symphony in four movements, with viola obbligato"), op. 16; and "Roméo and Juliette, symphonie dramatique avec chœurs, solos de chant, et Prologue en récitatif choral, d'après la Tragédie de Shakspeare" ("Romeo and Juliet, dramatic symphony, with chorus, solos, and prologue in choral recitative after Shakspeare's tragedy"), op. 17, first given in Paris, Nov. 24, 1839.

SYMPHONIE FANTASTIQUE. Op. 14.

1. ADAGIO. ALLEGRO AGITATO. (Reveries and Passions.)
2. LE BAL. (The Ball.)
3. SCÈNE AUX CHAMPS. (Scene in the Fields.)
4. MARCHE DU SUPPLICE. (Journey to Execution.)
5. SONGE D'UN NUIT DE SABBAT. (Dream in a Witches' Sabbath Night.)

The "Symphonie Fantastique," also entitled by its composer "Episode in the Life of an Artist," was written by Berlioz in his nineteenth year (1829), while a pupil at the Paris Conservatory. In his autobiography he says: —

“It was while I was yet strongly under the influence of Goethe’s ‘Faust’ that I wrote my ‘Symphonie Fantastique.’ Some portions cost me great labor, while others were composed with incredible ease. For instance, I labored for three weeks over the ‘Scène aux Champs,’ which always affects the public so keenly, — and myself too for that matter, — and three times gave it up as hopeless. ‘La Marche au Supplice,’ on the other hand, was written in one night. Still I kept on adding finishing touches to both numbers and to the whole work for several years.”

This symphony will always be noteworthy as his first attempt at programme-music. Every movement of this strange work is prefaced by a regular programme and accompanied by notes which call the hearer’s attention beforehand to the scenes which the music is intended to describe. Nothing is left to conjecture. The symphony is a distinct story of a melodramatic character in five chapters, and each chapter is headed with a table of contents carefully and explicitly made out. To describe the symphony it is hardly necessary to do more than to tell the bizarre story of this episode in the life of an artist, which is a very nightmare of passion. In the opening movement he introduces a young musician madly in love with a woman of ideal perfection, represented by a musical figure which he calls the “*idée fixe*.” Like a Wagner motive this melody binds the various sections of the symphony together, and appears sometimes clear and sometimes distorted in every changing phase of the artist’s

gloomy experiences. The whole movement is based upon this "fixed idea," representing the vague longings of love, its melancholy, ecstatic, jealous, and frenzied moods. The theme haunts the music as the vision of the ideal woman haunts the artist. In his autobiography Berlioz describes the origin of this melody. In his twelfth year he met Estelle, a niece of Madame Gautier, "a tall, slight girl of eighteen, with splendid shining eyes, a mass of hair which might have waved on the casque of Achilles, and the feet of a thoroughbred Parisian, clad in a pair of pink shoes." Writing of this episode in his career, he says : —

"I composed a very sad song to some words which expressed my despair at leaving the woods and the spots which had been 'honorés par les pas, éclairés par les yeux,' and, I might add, by the pink shoes of my cruel fair one. The song was burnt before I went to Paris, but when I undertook to write my '*Symphonie Fantastique*,' in 1829, the melody came back to me, and as it seemed to express the overwhelming grief of a young heart in the pangs of a hopeless passion, I adopted it. It is the air for the violins at the opening of the *Largo* in the first part of the work, '*Reveries, Passions*.' I put it in just as it was."

The second movement introduces us to a ball, but even in the midst of the festivity, and listening to the sensual strains of the waltz, the face of the loved one haunts the artist. From a technical point of view this movement shows the great skill of the composer in the symphonic treatment of a waltz.

rhythm, but the brilliant dance music is ever and anon interrupted as the melody which belongs to the loved one asserts itself through the bewitching strains.

The third movement, "*Scène aux Champs*," is one of quiet pastoral beauty, though it gathers gloom as it proceeds and closes in ominous darkness and silence. The lover is in the fields at evening and hears the shepherd's answering songs, sung by the oboe and horn. The charm of the spot, its peaceful repose, the gentle approach of evening, and the rustic chants call up the vision of the loved one and inspire him with hope, which soon clouds over again as darkness comes on. One of the shepherds repeats his song, but the other does not answer. The low rumble of a storm is heard in the distance, and the despairing lover gives way to melancholy.

In the fourth movement, "*Marche du Supplice*," persuaded that his affection is not reciprocated, the frenzied lover takes poison with the intention of suicide, but the drug instead of killing him only produces a stupor filled with wild hallucinations. He imagines that he has killed his mistress and is the witness of his own execution. The march to the scaffold begins amid the chanting of the *Dies Iræ*, the tolling of bells, and the mournful roll of muffled drums. Even the rush of the multitude and the tramp of their feet are heard in this realistic music. The fatal melody, however, does not leave him even here. It is constantly heard in the gloom

until it is cleft in twain by the sharp stroke of the headsman's axe.

The last movement, which is really a continuation of the fourth, pictures the lover in the midst of the witches and demons who have gathered to witness his burial. The interment takes place accompanied by a wild orgy which reminds one of the chorus of demons in "The Damnation of Faust," and is best described by the programme: "Howls, laughs, cries of pain, complaint. The beloved melody is again heard, but as a common, vulgar dance theme now. It is she who comes. Loud rejoicings at her arrival. Demoniac orgies. Death bells. The Dies Iræ again, but travestied."

HAROLD IN ITALY. Op. 16.

1. HAROLD AUX MONTAGNES. SCÈNES DE MÉLANCOLIE, DE BONHEUR, ET DE JOIE. (Harold in the mountains. Scenes of melancholy, happiness, and joy.)

2. MARCHE DE PÉLERINS, CHANTANT LA PRIÈRE DU SOIR. (March of pilgrims, singing the evening prayer.)

3. SÉRÉNADE D'UN MONTAGNARD DES ABRUZZES À SA MAÎTRESSE. (Serenade of a mountaineer of the Abruzzi to his mistress.)

4. ORGIE DES BRIGANDS. SOUVENIRS DES SCÈNES PRÉCÉDENTES. (Orgy of brigands. Souvenirs of preceding scenes.)

"Harold in Italy" was written in 1834, and first produced at the Paris Conservatory, November 23 of the same year, the viola obbligato, which forms such an important feature of the work, being played by M. Urban. The story of its composition, as told

by Berlioz in his autobiography, is of more than ordinary interest. On the 22d of December, 1833, he gave a concert at which the "Symphonie Fantastique" was performed with great success. Among the auditors was Paganini, who was so delighted that he overwhelmed Berlioz with compliments. Some weeks afterward he visited the composer and entreated him to write a solo for a wonderful Stradivarius viola which he possessed. After some hesitation Berlioz consented, and wrote the solo in concerted form, giving the orchestra its due consideration. No sooner was the first movement finished than Paganini desired to see it, and promptly expressed his dissatisfaction at the numerous waits, whereupon Berlioz abandoned the project. The viola solo was not lost, however. He says:—

"Finding that my plan of composition did not suit him, I applied myself to carrying it out in another way; and without troubling myself any further as to how the solo part should be brought into brilliant relief, I conceived the idea of writing a series of scenes for the orchestra in which the viola should find itself mixed up, like a person more or less in action, always preserving his own individuality. The background I formed from my recollections of my wanderings in the Abruzzi, introducing the viola as a sort of melancholy dreamer, in the style of Byron's 'Childe Harold.'"

Thus from this afterthought came the Harold symphony, though its title is something of a misnomer if one seeks to connect the work, either in

its general character or its incidents, with the Italian wanderings of Byron's hero. The viola theme, however, typifies Harold, reveals to us his presence, and pictures his mental conditions in every movement of the symphony. In his reference to the work Berlioz accurately defines the part which the theme plays in the development of the scheme. He says : —

“As in the ‘Symphonie Fantastique,’ one principal theme (the first strain of the viola) is reproduced throughout the work, but with this difference, that in the ‘Symphonie Fantastique’ the theme, the ‘idée fixe,’ is obstinately introduced amid scenes wholly foreign to it, like a passionately episodic subject, whilst Harold's strain is superadded to the other orchestral strains, with which it contrasts both in movement and character, without hindering their development.”

The story of the symphony is the story of what Harold witnesses in his wanderings. The restless, melancholy exile beholds Nature in her loveliest as well as her most majestic aspects, but they fail to cheer him. He is in the midst of a band of happy and devoted pilgrims journeying along to worship at some shrine, but religion no more than Nature can calm his troubled spirit. He witnesses a mountaineer serenading his mistress beneath her window, but the simple love-scene has no charm for him. In despair he joins the bandits, and rushes into one of their orgies, where at last all his better thoughts and nobler feelings are lost in a vortex of dissipation and frenzy.

The first movement, "In the Mountains," is divided into two sections, both in the key of G, — an Adagio expressive of Harold's melancholy, and a strongly contrasting Allegro signifying his transient feeling of happiness and joy. The Adagio opens with a characteristic phrase for the basses and 'cellos, to which the bassoon adds a theme in chromatic progression. This is relieved by a second theme, at first taken by the wood winds and then developed by the viola, typifying the reflective character of Harold, as it does throughout the rest of the work. The harps and clarinets accompany the monologue as it moves on toward the second section of the movement. Four times the viola seeks to make the change and at last seizes the joyous melody of the Allegro, and the music flows on to the close brightly and gracefully, richly colored and always original and characteristic.

The second movement, "March of the Pilgrims," is one of the most charming numbers Berlioz has ever written. The march themes are very simple, but the composer has invested them with a peculiar charm by their sweetness and grace as well as by the richness of the instrumentation. The music is also very descriptive, and a pleasing effect is made by crescendo and diminuendo as the pilgrims approach, file past, and slowly disappear in the distance. The pretty scene closes with an evening prayer, in which Berlioz shows his skill in treating simple religious song.

The third movement, "The Serenade," is a fit

sequel to the second in its general character. It opens in genuine pastoral style, the horn and oboe giving a Tyrolean effect to the music and leading up to a quaint and very refined serenade in slower time. But even in the serenade of the mountaineer, as in the march of the pilgrims, the unrestful and sad plaint of the viola is heard.

In the last movement, "The Orgy," Berlioz gives free rein to his audacity and love of the horrible, and ends the career of Harold, like that of the artist in the "*Symphonie Fantastique*," in a wild and crashing hurly-burly of sound intended to picture a foul and frenzied orgy. The movement opens with reminiscences of preceding themes, woven together with great skill. Among them is the Harold theme, announcing his presence, and the march of the pilgrims taken by two violins and 'cellos in the wings, indicating their passage in the distance. As if Harold had turned for a moment and longingly listened to the beautiful melody, wishing that he were with them, the viola replies to it. It is only a snatch, however, for at once the furious orgy begins which drowns every reminiscence, and goes on with constantly increasing din and volume to the end, as if all the demons of the underworld had been let loose.





BRAHMS.

JOHANNES BRAHMS, one of the most conservative of the modern symphonic writers, played some of his compositions when but nineteen years of age before Schumann, who placed himself on record in the "*Neue Zeitschrift für Musik*" in the following enthusiastic description of the young composer:—

"Following with the greatest interest the paths pursued by these elected ones, I thought that after such a state of things there would and must suddenly appear one destined to give expression in an ideal manner to the deepest feelings of the age; one who would present us with the qualities of a master, not developed gradually, but like Minerva springing completely armed from the head of Jupiter. He has now come,—a youth at whose cradle graces and heroes kept guard. His name is Johannes Brahms."

Brahms did not produce his first symphony until a comparatively late period in his life. His earlier works had shown the influence of Mendelssohn and particularly of the composer who had given

him such a flattering introduction to the musical world ; but in this, his first large work, notwithstanding his début in romanticism, it was at once apparent that he had gone farther back and grounded himself upon Haydn, Mozart, and Beethoven, and that his future work was to be based upon the pure classic form in its most absolute sense. Unquestionably he has many of the new-school tendencies, and he brings to his work poetic feeling, strong imaginative power, and genuine dramatic intensity, but these qualities are never allowed to transcend the fixed limits of the pure form. They are always subordinated to scholarly treatment and dignity of purpose, with such truth and earnestness indeed that many critics have found him plodding and pedantic. Such he may appear when compared with the writers of programme-music, or with those who are constantly searching for the bizarre or the sensational, but it must be conceded his ideas are new and original. The difference between him and many of his contemporaries is that he expresses them in the old forms, and will not depart from the conservative standards. At the same time, within those limits he not only secures artistic development and unity, but displays unusual strength and freedom. While his themes are always original and sometimes very striking, it is not until they have been thoroughly developed and their treatment made complete that his work is recognized as perfect in its balance, always lofty in its purpose, and artistic in its effect as pure instrumental music.

SYMPHONY No. 1, IN C MINOR. Op. 68.

1. UN POCO SOSTENUTO. ALLEGRO.
2. ANDANTE SOSTENUTO.
3. UN POCO ALLEGRETTO E GRAZIOSO.
4. ADAGIO, PIÙ ANDANTE. ALLEGRO MODERATO MA CON BRIO.

Notwithstanding Schumann's panegyric, Brahms waited until he was forty-nine years of age before he produced his first symphony. Rumors of its coming preceded it many years, but when the composer was questioned about them he only remarked there had been one C minor (Beethoven's Fifth), and there was no need of another. In the fall of 1876, however, it made its appearance, and was performed successively at Stuttgart, Carlsruhe, Mannheim, and in the Gewandhaus at Leipsic, as well as at Cambridge, England, everywhere creating an enthusiasm which found its most flattering expression in Von Bülow's remark: "We have at last a tenth symphony." The attempt to establish Brahms as Beethoven's immediate successor and peer is hardly justified; but it cannot be questioned that the symphony made a profound impression in the musical world, and that it will hold its place as a work of the first class.

The symphony opens with a short introduction, *Un poco sostenuto, espressivo e legato*, of an agitated and somewhat melancholy but harmonious character and based upon the two themes of the *Allegro*, from which it is separated by four measures

of prelude. It is in reality a clear general statement of the movement, the principal theme of which is given out by the violins, accompanied by a chromatic phrase for the 'cello and bassoon, which appears again with a phrase derived from the first theme for its accompaniment, thus admirably preserving the unity of the movement. The second subject, full of hopeful aspiration, is taken by the oboes, clarinets, bassoons, and horns, treated as we have already indicated, and supplemented by a new melody for the oboes, supported by a sustained passage for bassoons, violas, and 'cellos, one measure of which is used in imitation between the clarinet, horn, flute, and bassoon, producing a quieter and more restful feeling. A new figure for the strings, however, soon recalls the old unrest, and thus the first section of the *Allegro* closes. After the repeat and in the working out of the movement a fine effect is made by a long decrescendo, leading up to a passage which begins almost in a whisper and developed by degrees to a tremendous fortissimo. The movement closes with a Coda in the same time and general character as the opening, and developed with constantly increasing power.

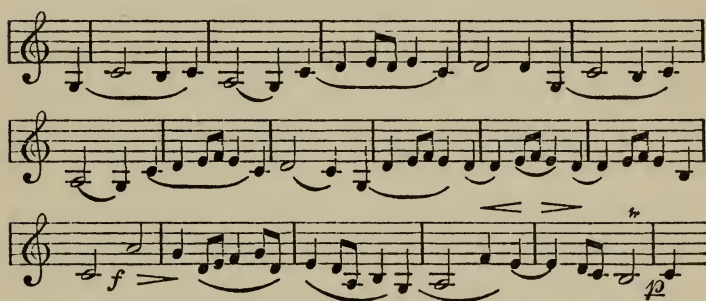
The second movement, *Andante sostenuto*, opens with an exquisitely melodious theme in $\frac{3}{4}$ time for the strings, followed by an intensely passionate second theme, also for strings, accompanied by a phrase from the opening melody, — a form of treatment already observed in the *Allegro* move-

ment. After this the first theme returns, this time, however, for the oboe, with response by the clarinet and an accompaniment of staccato chords for the violins and violas. In the close of the movement the first melody is divided as a solo between the violin and flute, with a charming accompaniment and characterized by genuine romantic sentiment.

The third movement, *Un poco allegretto e grazioso*, is introduced with a sweet and graceful melody for the clarinet, followed by an equally graceful subject for clarinet and flute. The third melody is also announced by the clarinet and finished by the flute and oboe with string accompaniment. The Trio is in $\frac{3}{8}$ time, strongly contrasting with the opening of the movement. At its close the first section is not repeated, as is customary in a Scherzo, whose place the movement occupies, but its themes are developed with charming grace and skill in a Coda.

The Finale is the most powerful and dramatic section of the work, and is evidently intended as a summary of the whole symphony. It is composed of an Introduction (*Adagio, piu andante*) and an Allegro. The Introduction opens with three descending bass notes of highly tragic expression, gradually increasing in power, which are subsequently utilized for accompaniment in the Allegro; and the violins give out a very dramatic phrase, which also forms the opening theme of that movement. All through this majestic *Adagio*, which seems to be an alternation between hope and fate,

there is a spirit of restlessness and mystery ; and this is intensified when with an acceleration of the time and change of key to C major the horns and trombones are introduced, the former uttering a most passionate theme and the latter filling in a solid background of mysterious harmony. The opening theme of the Allegro recalls the choral melody of Beethoven's Ninth symphony, as will be seen : —



It is introduced by the strings, assisted by the horn and bassoons, and is then repeated by the wind instruments accompanied pizzicato by the strings. Its effect is magical. To the preceding gloom, mystery, and passion succeeds a spirit of joyousness and healthy contentment. The work concludes with reminiscences of the preceding themes, but they only remind us of the fine lines of rain that follow the storm and glisten in the reappearing sunlight.

SYMPHONY No. 2, IN D MAJOR. Op. 73.

1. ALLEGRO MA NON TROPPO.
2. ADAGIO MA NON TROPPO.
3. ALLEGRETTO GRAZIOSO.
4. ALLEGRO CON SPIRITO.

The Second symphony of Brahms was finished in 1877. Only a year had intervened since his début in this important field of music, but the second work is widely different from the first in its general character. The first, as we have seen, is full of passion and unrest, suggesting strong emotions and a struggle with destiny almost as clearly as we know it is expressed in Beethoven's C minor symphony. In the second, however, the composer occupies entirely new ground. It is characterized by cheerfulness, repose, and almost pastoral simplicity, and betokens peaceful existence. Less dignified perhaps in its purpose, certainly less pedagogic, if we may so call it, in its structure and working out, it is none the less interesting for the beauty of its themes, the strength of its contrasts, the sustained character of the various movements, and the unity of the work, secured by that contrapuntal skill which Brahms so often displays in his compositions. It has been charged that he has freely imitated Mendelssohn, especially in the first movement, but this is hardly just. The music may remind one of that composer in its general color and outline, but the form, the workmanship, and all the symphonic devices employed are peculiarly those of Brahms. The movement of the symphony is so

peaceful, — for it is only here and there that either melancholy or passionate emotion is displayed, — and it flows along in such an even current that it is more pleasant to call attention to its salient passages than to attempt anything like a close analysis.

The first movement, *Allegro ma non troppo*, as we have already intimated, suggests pastoral simplicity and repose ; and it is in this movement that the critics, some of them at least, find the Mendelssohnian resemblances. The opening subject is beautifully set for the wind instruments, and is thoroughly melodious, the horns fairly giving out festive strains. The second theme, in F sharp minor, sings itself most sweetly and gracefully on the 'cellos and viola. In the working out, however, a more passionate key is struck and the idyllic character of the movement is disturbed. Then follows a succession of passages which are almost stormy in their effect, so strong are the brasses and blaring even to dissonance ; but the angry waters are calmed again when the first theme returns, this time on the oboes, and the movement glides peacefully along to the Coda, in which the horn is used with fascinating effect and a peculiar tone-color is given by the quaint pizzicato string accompaniment that follows.

The second movement is somewhat sphinx-like as to its real purport. The themes are less clearly stated. The form is more unique, but the workmanship shows the same consummate perfection that characterizes all this composer's work. Unquestionably there is a deep meaning underlying it both

in the form itself as well as in its expression, which we may leave to the hearer to interpret. Deiters explains this movement by saying that "the composer has intentionally striven to express the hesitation and fearfulness experienced on beholding a weird apparition which still irresistibly entices and beckons us onward."

This criticism does not apply, however, to the third movement, *Allegretto grazioso*, for here everything is clear and full of cheerfulness, even to the verge of frolicsome gayety. It is made up of two sections, an *Allegretto* and *Presto*. In beauty and vivacity it resembles the opening movement and strongly partakes of the Haydn spirit. It begins with an exquisite pastoral melody for the reeds which is most deliciously treated and full of charming variety. It then rushes on to the *Presto*, which is a merry rustic dance in itself abounding with sparkling humor and even boisterous gayety. Then comes a repetition of the *Allegretto*, which brings the happy scene to its close.

The *Finale*, *Allegro con spirito*, has been likened to the Mozart finales by the critics, not in a plagiaristic sense but in the general manner of treatment. As in his First symphony, the movement is full of reminiscences of preceding themes which are handled with great skill. After treating them in variations and with constantly changing shades of tone-color, sustaining them with all the strength of a master, he seems to give a free rein to his powers, and the movement rushes on with constantly in-

creasing vigor and spirit to a brilliant and sonorous close.

SYMPHONY No. 3, IN F MAJOR. Op. 90.

1. ALLEGRO CON BRIO.
2. ANDANTE CON MOTO.
3. POCO ALLEGRETTO.
4. ALLEGRO.

Brahms's Third symphony was first performed at one of the concerts of the Vienna Philharmonic Society, Dec. 2, 1883, and is undoubtedly the most popular of the series for the reason that it is clearer in its general construction than the others. At the same time, while less complicated and elaborate in its development, it is not lacking in ideas of a thoroughly poetical kind and great variety of color. Indeed, in this work, much more clearly than in the other two, the picture in the composer's mind may be traced.

The first movement, Allegro con brio, opens with a short prelude of powerful chords by the wind instruments, introducing the first theme, a majestic melody, which is given out by the violins, accompanied by the violas and 'cellos, and supported by the trombones. The theme, which is peculiarly brilliant and even heroic in its style, is treated with masterly skill as it progresses from a steady and peaceful flow to the highest point of vigor and majesty. In the transition to the second theme, however, announced by the clarinets, occurs a more

restful period ; and the theme itself, which is very graceful and pastoral in style, imparts a serious, earnest character to the movement, which is still farther enforced by the skilfully constructed Coda.

The second movement, *Andante con moto*, might almost be termed a rhapsody, as it is very short and is not elaborated after the customary manner. The greater part of the movement indeed rests upon and grows out of the opening theme, which is a simple but very graceful and joyous melody, breathing the spirit of inward happiness and contentment, though in strong contrast with the epic character of the work. This theme is taken alternately by the wind instruments, violas, and 'cellos, and is freely treated in variations, which give beautiful tone-color to it. It has a brief rest while the clarinets and bassoons give out a resonant, stirring phrase as if foreshadowing what is to come. It is hardly pronounced enough, however, to be called a second theme. The first subject at once returns and goes on to the end in a series of delightfully contrasted effects.

The third movement, *Poco allegretto*, which takes the place of the ordinary Scherzo, is mostly serious in its style, and really fixes the general character of the symphony. Its principal theme, a genuine sample of the Lied, is given out by the 'cellos, at first fanciful, tender, and full of simple grace, then reminiscent and contemplative, and at last dreamy ; to which succeeds a passage for the wind instruments, soothing and almost suppliant, as if deprecating the

struggle that must come. There is nothing of the Scherzo character in this movement. To have given it that form would have seriously conflicted with the ideas that uphold the structure of the symphony and introduced a foreign spirit and color.

The Allegretto dies away in soft chords which lead to the Finale, — a passionate, agitated, and sombre movement, yet heroic, elevated, and strong in its style. The theme with which it opens rushes past with all the haste and mystery of a vision in a dream, and then reappears in a new harmonic form, only to grow more sorrowful and gloomy with the entrance of the trombones preluding a new phrase, for now the sentiment changes and we have in its place a passionate conflict. Through the fierce and determined phrases of the violins, however, is heard the steady, jubilant song of the 'cellos. As they announce the victory the gloom disappears, and gives place to peace and rest once more, dignified and ennobled by the heroic theme of the first movement.

SYMPHONY No. 4, IN E MINOR. Op. 98.

1. ALLEGRO NON ASSAI.
2. ANDANTE MODERATO.
3. PRESTO GIOCOSO.
4. ALLEGRO ENERGICO E PATETICO.

The Fourth symphony is universally recognized as the most individual of all Brahms's works of this

class. It was first performed at Meiningen under the direction of Von Bülow and Brahms himself. The German critics claim that in this music the composer has displayed himself for the first time. Kretschmar enthusiastically exclaims: "The singer of the 'German Requiem' stands before us." In his preceding symphonies the influence and sometimes the style of Beethoven, Mozart, Haydn, Mendelssohn, and Schubert have been traced, but in the simplicity and originality of its themes, and in the subjective character of its ideas, as well as in its development, it bears the unmistakable impress of its composer. The same organic unity which characterizes the other three symphonies in such marked degree is also found in this, though the various movements illustrate different ideas.

The first movement, *Allegro non assai*, opens with a melodious theme of unusual length which is treated in a masterly but intricate style. It is a wayward fancy, now cheerful and again serious, but coming to a sombre close as the second theme enters in the same general manner. As the movement draws to an end its melodious character grows more joyous, strong, and dramatic, and the development leaves little to desire in the way of pleasing variety and artistic effect.

The second movement, *Andante moderato*, is almost akin to the Lied in the gracefulness and sweetness of its melody, its warmth of tone and its refined and spirituelle character; and the third, *Allegro giocoso*, in rondo form, is full of animation

and good-humor, and yet is dignified in style and strong in expression, as befits the serious purpose of the composer, who always has a lofty object in view.

The Finale, *Allegro energico e patetico*, a development of the Passacaglia form, is a model of earnest, serious, artistic workmanship, every measure of it revealing the conscientious and scientific scholar. It opens with a succession of massive chords introducing a stately first theme which frequently reappears. A melodious flute solo intervenes, and then the development begins, in which the subjects are given out in a broad and restful manner and treated with a richness of color and refinement of style, as well as a perfection in workmanship, which have rarely been excelled.





COWEN.

FREDERICK H. COWEN, the English composer, is perhaps better known in the musical world by his vocal than by his instrumental compositions. As a song-writer he has been very successful. He has also written three cantatas — “The Corsair,” “The Rose Maiden,” and “The Sleeping Beauty” — which are much esteemed. Besides these his opera “Pauline,” first performed by the Carl Rosa troupe at the Lyceum Theatre, London, Nov. 22, 1876, is a favorite in England. His instrumental repertory has not been large. A fantasie-sonata, trio, quartet, pianoforte concerto, and the incidental music to Schiller’s “Joan of Arc” prepared the way for his symphonic début, which was made in 1869 with his No. 1 in C minor. Since that time he has written four, namely, F major, 1872; C minor (Scandinavian), 1880; B flat minor (Cambrian), 1884; and F major, 1887. Of these the Scandinavian is unquestionably his best and most finished work, and is particularly noticeable for its local color and scholarly treatment. It has frequently been heard in this country, and has always been received with enthusiasm.

SYMPHONY No. 3, IN C MINOR (SCANDINAVIAN).

1. ALLEGRO MODERATO MA CON MOTO.
2. MOLTO ADAGIO.
3. SCHERZO. MOLTO VIVACE QUASI PRESTO.
4. FINALE. ALLEGRO MA NON TROPPO. ALLEGRO MOLTO VIVACE.

Cowen's symphony in C minor, better known as the Scandinavian symphony, was first performed in London, Dec. 18, 1880, and since that time has made the tour of the musical world in England, Germany, and the United States, and been received with a cordial welcome. It is a charming example of programme-music in a romantic form, and, as its name suggests, seeks to convey impressions of the Northland. The opening movement, *Allegro moderato ma con moto*, is sombre and almost melancholy in character, and delineates the natural emotions inspired by the forests and mountains of Scandinavia. It begins with a quiet and serious theme for clarinets and bassoons alone, to which the violins reply without changing its general character, leading up after a repeat to the full orchestral effect, in which, excepting horns and trumpets, the instruments are in unison. After a short development of this theme, the second is given out by the violins, repeated by the 'cellos, and then taken by 'cellos and first violins. This theme is local in its color and in strong contrast with the first, — the one sombre, the other cheerful. After the repetitions, the subjects are worked up in the orthodox manner, the general

character of the music alternating between energy and quiet; but the first theme ultimately asserts itself with great power and dominates the close of the movement.

The second movement, *Molto adagio*, is very poetical in its sentiment. It is entitled "Summer Night at the Fjord," and is intended to represent the impressions of one standing by the water in the moonlight, looking out on the one hand at the shimmering waves, and on the other at the darkling mountains. Even more than the opening movement the *Adagio* is colored with the Northern tone. It opens with a short passage for the strings, which alternates between them and the wood winds and is charmingly treated. As it comes to a close an unexpected but delightful intermezzo occurs, — an *Allegretto*, representing a party of pleasure-seekers sailing along the other shore, whose song comes across the water to the listener and disturbs his meditations. The song is given out by the horn quartet with harp accompaniment, and diminishes as the boat sails along in the darkness, finally dying away into the stillness of the night. Once more the flute and oboes, followed by the violins, take up the principal theme of the *Adagio*, and the development proceeds to the end, interrupted for a few measures only by the horn theme, which is once more heard in the distance through the dreamy visions of the fjord. The movement as a whole is charming for its poetical ideas and tender, romantic effect.

The Scherzo, *molto vivace quasi presto*, presents a third picture entirely different from its predecessors in color and outlines. From the moonlight night on the fjord we are transported at once into the heart of a Northern winter, and enjoy a sleigh-ride. The opening theme, introduced by the strings, and its treatment are full of the freedom and exhilaration of the drive, and ingeniously reproduce the motion of the horses, while the triangle's clang supplies the jingle of the bells. The Scherzo is in conventional form, and has a pretty Trio and a Coda reuniting the themes of each.

The final movement, *Allegro ma non troppo*, leading to *Allegro molto vivace*, is constructed upon a larger and more energetic plan than any of the others, and has the genuine Northern sturdiness and rugged force. It enters with its main subject in unison, which increases in vigor with the *Allegro molto vivace*. The second theme is introduced by the violins, followed by the basses, and after its working up, the first part of the movement closes with the repetition of the opening theme. From this point on, the movement is in the nature of a *fantasie*, which is devoted not alone to the first theme, but includes in its scheme the second motive of the first *Allegro*, the opening bars of its first theme, and the principal theme of the *Adagio*. The entire close, however, is dominated by the strong theme which opened the movement, and is treated in a very skilful manner.



DVOŘÁK.



ANTON DVOŘÁK, the Bohemian composer who is making such a stir in the musical world, has earned his reputation by hard and persevering work in the face of many obstacles. His father combined the business of tavern-keeper and butcher, and young Dvořák was his assistant in both occupations, amid the environments of which it may be assumed he had little opportunity to pursue the study of music. An uncle first recognized his artistic ability and secured his admission to an organ-school, where for the first time he heard the music of Mozart, Beethoven, and Mendelssohn. From 1860 until 1871 he earned a precarious livelihood by playing in strolling bands and theatre orchestras, but during all this time he persisted in composition, though piece after piece was rejected. At last his symphony in F was laid before the Minister of Instruction in Vienna, and upon the recommendation of Herbeck a grant of two hundred dollars was

awarded him. When Brahms replaced Herbeck on the committee which reported upon artists' stipends, he fully recognized Dvořák's ability, and not only encouraged him but also brought him before the world by securing him a publisher and commending him to Joachim, who still further advanced his interests by securing performances of his works in Germany and England. Since that time he has risen rapidly, and is now recognized as one of the most promising of living composers. He has written four symphonies: No. 1, in F major, 1871; No. 2, in E flat, 1874; No. 3, in D major, 1884; and No. 4, in D minor, 1885, but of these the D major was the first published and is the only one known in our concert-rooms. Though peculiarly Slavic in many of its characteristics, it is nevertheless orthodox in its form and treatment and shows great mastery of orchestral resources.

SYMPHONY No. 3, IN D MAJOR. Op. 60.

1. ALLEGRO NON TANTO.
2. ADAGIO.
3. SCHERZO (FURIANT).
4. FINALE. ALLEGRO CON SPIRITO.

Dvořák's Third symphony was written in 1884, and is the best known of the group. It was also his first published work, and is the only one yet performed in this country. Notwithstanding its essentially Slavic character the regular symphonic form is not modified in any particular. Instruments are

sometimes employed in very peculiar and unique ways, and the modulations are often striking and unusual ; but the adaptability of the symphonic form as originated by Haydn and developed by Mozart and Beethoven is clearly shown in this work of Dvořák's.

The first movement, *Allegro non tanto*, contains a rich display of musical ideas in its group of themes. The prelude to the opening theme is divided between the wind instruments, basses, and bassoons, and after four bars the subject is reached ; but the key soon changes and a vigorous interruption occurs, after which the theme returns in the original time with a brilliant forte passage for the brasses. Its stay is transient, however, and the interruption occurs, very vivacious in its character, which leads up to the introduction to the second theme, — a thoroughly unique melody given out by the 'cellos and horns, with a picturesque string accompaniment. A duet for oboe and bassoon follows, with a melodious figure in accompaniment for the second violins and violas, and a long-sustained tone by the first violins. The theme is then repeated by full orchestra, after which all the ideas of the movement, of which there are no less than six distinct ones, are worked out in the orthodox form.

The second movement, *Adagio*, is rich in color, though gentle and dreamy in its sentiment. After a short prelude, as in the first movement, the first theme is given out by the strings with accompaniment by the wind instruments. After a short epi-

sode we reach the second part of the theme, taken by the flutes, with a refrain by the oboes, — one of the tenderest and most fascinating songs imaginable. The key then changes, and another short episode brings us back to the original key and principal subject. Another episode developed from the materials of this theme occurs and is followed by the Coda, in which there is a characteristic 'cello solo.

The third movement, Scherzo, gives a national character to the whole symphony. It is marked "Furiant," and is in form and substance almost identical with the Slavonic dances, so many of which Dvořák has arranged. Its opening theme is fresh, piquant, and spirited, and is repeated over and over to a wild and furious accompaniment, punctuated and emphasized with all the strange accents and unusual rhythms that characterize the Bohemian and Hungarian music. The excitement reaches its climax in the Trio, in which the flutes and strings, pizzicato, carry the melody, and the piccolo gives it the genuine Slavic color. The second theme of the Trio is broader and more dignified in style, and at its close the Scherzo is repeated and ends this stirring movement.

The last movement, Allegro con spirito, is made up of simple Bohemian melodies, treated in the most vigorous style. The opening theme is given out by the strings and clarinets, and with constantly accelerating tempo dashes on with a second theme for oboes and horns, which grows fairly furious

when taken by the whole orchestra and yet shows humorous features in the peculiar entrances of the horns and trombones. The Coda opens with the first theme splendidly set forth by the horns and violas, and is developed with great skill. The movement comes to an end with a brilliant and vigorous Presto.





GADE.

NIELS WILHELM GADE, the representative Scandinavian composer, was born at Copenhagen, Oct. 22, 1817. Though he pursued his early studies with Wyse, a prominent Danish teacher, he was in many respects a self-made musician. He made his début in composition in 1841, when he obtained the prize offered by the Copenhagen Society of Amateurs for the best overture for full orchestra, with his "Nachklänge von Ossian." The work was printed at the Society's expense, and not only was well received at home, but made a very favorable impression in Germany, where it attracted the personal notice of Mendelssohn. The latter was so struck with Gade's ability that he accepted his next work, the symphony No. 1, in C minor, and produced it at the Leipsic Gewandhaus concerts, of which he was then conductor. His rapidly growing fame commended him to the king of Denmark, who sent him to Italy, where he prosecuted his studies until 1843, when he returned to Copenhagen. The next year he had the honor of

an appointment as conductor of the Gewandhaus concerts, and brought out his Second symphony, in E, the Third, in A minor, and other works. He retained this position until 1848, when he returned to Copenhagen again, where he devoted himself to the organ and the direction of the concerts of the Musical Union. In 1861 he was appointed Hofcapellmeister, and was honored with the title of Professor of Music. Since that time he has devoted himself to composition, and has produced many excellent works, among them the well-known cantatas "Comala," "Spring Fantasie," "The Erl King's Daughter," "The Holy Night," "Spring's Message," "The Crusaders," and "Zion," besides several overtures and a large number of songs and piano pieces. His symphonic works are seven in number: No. 1, in C minor, op. 5; No. 2, in E, op. 10; No. 3, in A minor, op. 15; No. 4, in B flat, op. 20; No. 5, in D minor (with piano) op. 25; No. 6, in G minor, op. 32; No. 7, in F, op. 45.

SYMPHONY No. 1, IN C MINOR. Op. 5.

1. MODERATO CON MOTO. ALLEGRO ENERGICO.
2. SCHERZO. ALLEGRO RISOLUTO QUASI PRESTO.
3. ANDANTINO GRAZIOSO.
4. FINALE. MOLTO ALLEGRO CON FUOCO.

As has been stated in the biographical sketch, Gade's First symphony followed his famous overture "Nachklänge von Ossian," and was written for the Gewandhaus concerts at Leipsic in 1843, then

under the direction of Mendelssohn. The latter has left his impressions of this first essay in serious composition by the young Dane, who was then in his twenty-sixth year. In a letter to his sister, written at Leipsic, Jan. 13, 1843, he says : —

“We yesterday tried over a new symphony by a Dane of the name of Gade, and we are to perform it in the course of the ensuing month. It has given me more pleasure than any work I have seen for a long time. He has great and superior talents, and I wish you could hear this most original, most earnest, and sweet-sounding Danish symphony. I am writing him a few lines to-day, though I know nothing more of him than that he lives in Copenhagen, and is twenty-six years of age ; but I must thank him for the delight he has caused me ; for there can scarcely be a greater than to hear fine music, admiration increasing at every bar, and a feeling of congeniality. Would that it came less seldom !”

On the same day, as intimated above, Mendelssohn wrote a most flattering letter to Gade, concerning the impression made by his symphony in rehearsal, and on the following 3d of March acquainted him with the remarkable success it made at the first public hearing, saying in his letter : —

“Your C minor symphony was performed for the first time yesterday at our eighteenth subscription concert here, to the lively and unalloyed delight of the whole public, who broke out into the loudest applause at the close of each of the four movements. There was great excitement among the audience after

the Scherzo, and the shouting and clapping of hands seemed interminable; after the Adagio, the very same; after the last, and after the first,—in short, after all! . . . ‘Whoever wrote the last half of this Scherzo is an admirable genius, and we have a right to expect the most grand and glorious works from him.’ Such was the universal opinion yesterday evening in our orchestra and in the whole hall, and we are not fickle here.”

In this symphony, as in his others, Gade evidently sympathizes with the school of Mendelssohn, but for all that the work is full of individuality and originality. It is romantic in the best sense, and its romance is that of the North. It reflects the poetical sentiment of the Sagas, and is pervaded by the influence of their traditions, as well as by the peculiar plaintiveness and melancholy of the Northern people. In its way it is as characteristic of the Northern elements of Nature, locality, and art as the Frithjof's Saga. The first movement opens with an Introduction, *Moderato con moto*, in which a graceful melody with a melancholy background, given out by violas and violins, and full of the true Northern feeling, is skilfully developed and leads up to the movement proper, *Allegro energico*, with a brilliant passage for horns and trumpets, the strings being used with antiphonal effect. The second subject, which has already been observed in the Introduction (*Moderato*), is announced in the heroic manner, after which the first is skilfully developed. The clarinets and bassoons now give out a new

motive, also evolved from the Introduction, which, frequently repeated with sudden key changes, is ultimately taken by full orchestra, and leads back to the theme and time of the Moderato, now presented with increased energy and power, the brass instruments carrying the melody, and the strings furnishing a characteristic accompaniment. Thus the development goes on in orthodox form to the end.

The Scherzo is the most fanciful and graceful movement of the four, and is the one which particularly attracted the admiration of Mendelssohn, possibly because it was so suggestive of some of the strains in his own *Midsummer Night's Dream* music. It is rhythmic throughout, and its first theme is reached by a fine crescendo. This theme, with its iterations, dominates the movement, for the second is used in a subordinate way. The Trio is made up of scanty materials, but they are used with great skill and always with a lightsome, fantastic effect. Though Gade was not a plagiarist in any sense, it is impossible to listen to this Scherzo without being reminded of Mendelssohn's "*Midsummer Night's Dream*," for the same spirit animates both.

The third movement, *Andantino grazioso*, is more serious in character, though graceful and fanciful in its development. The opening theme is given out by the oboes, with accompaniment of violas, 'cellos, and double-basses. After its announcement it is taken by the first violins and clarinets; but shortly the flute announces a new subject, and then the oboe resumes with a portion of the

first, but with brighter and clearer effect. The remainder of the movement is constructed of a passage for the horns and another for the 'cellos, worked up in the usual form.

The last movement, *Molto allegro con fuoco*, is a masterpiece of brilliant effect. The drums give a martial character to the Introduction, which leads up to a spirited theme given out by the strings in thrilling style. A subsidiary melody appears for the wind instruments alone. Again the leading theme enters, leading forward the second subject, which is now treated by the oboes, clarinets, bassoons, and 'cellos with a broad and free string accompaniment. In the midst of this development the heroic theme of the introduction to the first movement, combined with the drum passage of the last, reappears, and the Finale goes on to its close with grand and steady development.

SYMPHONY No. 4, IN B FLAT. Op. 20.

1. ALLEGRO VIVACE E GRAZIOSO.
2. ANDANTE CON MOTO.
3. SCHERZO. ALLEGRO MA NON TROPPO E TRANQUIL-
LAMENTE.
4. ALLEGRO MOLTO VIVACE.

The Fourth of the series of Gade's symphonies, written in 1854, is usually considered his broadest and most dignified work, though it still preserves the Northern color and sentiment in a large degree. It is evident, however, that in this symphony,

as well as in all its successors, the composer has aimed to produce not a Scandinavian symphony, but one that should be cosmopolitan and firmly based upon the classic models of Haydn, Mozart, and Beethoven.

The symphony opens with a short and somewhat plaintive Introduction, leading up to the Allegro, the first theme of which is given out by the violins and flutes. After brief treatment, a minor passage for the violins prepares the way for the second theme, first announced by the 'cellos and a single horn, and then joined by the bassoons, the flutes, oboes, and clarinets, having a triple accompaniment. The first part of the movement ends with the repetition of the second subject. The second part is in the nature of a fantasia, in which a part of the first theme, and the minor violin passage, are combined with the leading theme. The various subjects then recur in regular succession, leading to the Coda, in which the strings tremolo and the flutes and reeds in sustained notes play an important part. The opening phrase is then treated, and the movement comes to an end with great vivacity.

The second movement, *Andante con moto*, is delightful for the grace, richness, and tenderness of its harmonized effects, particularly in the opening subject, given out by the strings and accompanied by the clarinets, horns, and trombones in harmony of the most plaintive and yet thoroughly musical expression. The second subject, announced by the clarinets, accompanied by the strings in triplets, is

equally beautiful in its effect. After it is fully developed, the first theme returns in the minor, charmingly varied. The violins and reeds repeat the second theme, and then a passage from the first acts for the Coda and brings the movement to a close.

The Scherzo, like its comrade in the First symphony, is remarkable for its sweetness, fancy, and grace. The first violins announce the opening subject, with string accompaniment, through which are heard the low, tender tones of the clarinets. The movement has two Trios, the first of which is based upon a delightful folk-melody. The Scherzo is then repeated, and an equally beautiful and characteristic melody introduces the second, which is also followed by a repetition of the Scherzo, the development of which, in connection with the melody of the first Trio, forms the Coda.

The last movement is full of energy and spirit. Without introduction or preparation of any kind, the flutes and violins give out the vivacious first subject. After brief treatment two more melodies are introduced, either of which is bright and broad enough to have served for a leading theme. They lead the way to the second subject, worked up in the usual form, and followed by the melodious procession of subjects leading to a brilliant Coda closing the symphony.



GOETZ.

HERMANN GOETZ, a composer of considerable prominence, was born at Königsberg, Dec. 17, 1840. It was not until after his graduation from the University at that place that he decided to enter upon a musical career. His ability in this direction had been manifested at a very early age, but his regular study with Von Bülow and Ulrich was not begun until 1857. Six years later he obtained a position as organist at Winterthur, gave music lessons, and in other ways connected with his vocation managed to support himself and find opportunities for composition. His first important work, and the one by which he is best known, "Der Widerspänstigen Zähmung," an adaptation of Shakspeare's "Taming of the Shrew," was produced at Mannheim, Oct. 11, 1874, and met with a success so emphatic that it was soon a favorite in most of the German cities. The symphony in F followed the opera, and was also successful. Goetz then began his second opera, "Francesca di

Rimini," but did not live to complete it. He had finished the first two acts and sketched out the third so fully that, through the services of a friend to whom he intrusted its completion, it was performed after his death and met with a success almost equal to that of his first dramatic work. He died in Switzerland, Dec. 3, 1876, in his thirty-sixth year, full of promise and giving every indication that he would have made a conspicuous place for himself among the modern composers had his life been spared.

SYMPHONY No. 1, IN F. Op. 9.

- 1 ALLEGRO MODERATO.
2. INTERMEZZO.
3. ADAGIO, MA NON TROPPO LENTO.
4. FINALE.

The symphony in F, the only work of this class by Goetz, was written in 1876. It has enjoyed great popularity in Europe, and has also been produced in this country with conspicuous success, although the composer's fame had not preceded him, except as the author of "The Taming of the Shrew." Its opening movement, Allegro moderato, is perhaps the most effective, though not the most popular. Without introduction the horns give out the first subject, afterward reinforced by the clarinets,—a theme of very romantic character, flowing on in a broad and serious manner, with striking alternations of expression, as the mood changes from gladness

to sadness. The second theme is more cheerful, and maintains throughout a strong, hopeful, and healthy feeling. It is introduced by the flutes and oboes, and at the close of its treatment the opening theme recurs and is finely developed until a marked crescendo at last brings the movement to a brilliant conclusion.

The second movement, *Intermezzo*, is full of charming effects, and will always be a prime favorite. It is thoroughly original in form and treatment, and its contents are bright, cheerful, and joyous. It opens with an effective theme for the horns, to which the wood winds reply with another melodious passage, which is delightful for its piquant delicacy and beauty, and is subsequently taken up and developed by the violins. A brilliant flute cadence leads into the second part of the movement, which is introduced by a quiet but happy theme announced by the flutes and afterward sung by the 'cellos, second violins, and bassoons. These ideas are skillfully developed, and after a charming episode which takes the place of the *Trio*, the movement closes with an effect in broad, free harmony which is peculiarly noticeable for its *näiveté* and childlike serenity.

The third movement, *Adagio*, though differing in form, has a close sentimental connection with the *Intermezzo*. The 'cellos and violas announce its opening, and are succeeded by the wood winds in a theme which is peculiarly happy in treatment. In the second part of the movement the horns, with

string accompaniment, give out the leading subject, which is still further developed by the wood winds. In the close of the movement, which is in the nature of a free fantasie, the strings are used with telling effect, especially in working up to the climax ; and thus with real power, sometimes of the most passionate description, the work moves on to the Finale, the opening theme of which is given out by the violins. This movement is developed with great vigor, and culminates in an expression of pathos and passion which of itself is a sufficient indication of the success this brilliant composer might have achieved as a symphony writer had not death cut him down on the very threshold of his career.





GOLDMARK.

KARL GOLDMARK was born May 18, 1832, at Keszthely in Hungary, and received his elementary musical education from Jansa, the violinist, at the Vienna Conservatory. It was not long, however, before he abandoned the violin and began the study of composition, and with the assistance of Hellmesberger brought out some minor works with success. He has devoted himself to this branch of work for many years past. He is well known, not only in Europe, but also in this country, by his charming "Sakuntala" overture, his operas, the "Queen of Sheba" and "Merlin," and the first of his symphonies, the "Laendliche Hochzeit," or "Country Wedding." A second symphony has recently appeared, and has also been heard in this country, though it is not yet familiar. It is in E flat, and unlike the "Country Wedding," which is in the nature of a suite, adheres strictly to the sonata form.

**LAENDLICHE HOCHZEIT (COUNTRY WEDDING)
SYMPHONY.**

1. MODERATO MOLTO. (Wedding March with Variations.)
2. ALLEGRETTO. (Bridal Song.)
3. ALLEGRETTO MODERATO SCHERZANDO. (Serenade.)
4. ANDANTE. (In the Garden.)
5. FINALE, ALLEGRO MOLTO. (Dance.)

The Country Wedding symphony, written in 1876, was first performed in that year at Vienna, where it met with a decided popular success. Since that time it has become equally popular in England and this country. Its brightness, freshness, and peculiarly close interpretation of the programme which it represents will always make it a favorite among concert-goers. Strictly speaking, it is not in the sonata form, though the composer has divided it into the conventional movements and sought to preserve the classic framework of the symphony proper, and hence cannot justly be called a symphony. It is rather a suite or series of musical pictures, intended to illustrate the programme contained in its title; and this it does, not only with absolute fidelity, but with genuine musical skill and happiness of expression. It is a series of charming fancies woven and held together by the slightest of symphonic threads. Its programme is a sketch of a country wedding. The march and procession, the nuptial song, which we may imagine sung by the friends of the happy pair, the inevitable serenade, the discourse of the lovers in a garden, interrupted

by the entrance of friends whose greetings lead up to a genuine country dance in the Finale, are the various scenes in this series of cheerful pastoral pictures.

The various movements are so characteristic and tell their story so simply and unmistakably to the hearer that they hardly need detailed analysis. The first is a most decided innovation, and at once announces that the work is not in the usual symphonic form. It is a march with thirteen variations, in which the theme only appears in fragments. They are scored in the freest possible manner, the composer evidently not wishing to restrict himself to the march form. The theme, which is very simple and yet quite impressive, enters upon the 'cellos and basses alone in a very quiet manner, and without any of the stir and brilliancy which usually characterize the march. Then follow the variations in regular order. The first horn, with an accompaniment by the other horns and a moving bass in the strings, followed by a new melody for clarinets and flutes, takes the first variation. The violins give the second in a very animated manner, and the full orchestra sweeps in on the third with the utmost vivacity and good feeling. The strings again take the fourth, but the mood changes to a tender and very expressive minor. In the fifth the theme returns to the basses, assisted by bassoons and horns. The sixth is also assigned to the basses, the flutes and violins weaving a very fanciful accompaniment around the theme. The seventh is in the minor, and is

very quaintly written, the utmost freedom being allowed to all the instruments. The eighth is divided between the first violins, flutes, oboes, and clarinets. In the ninth the theme is suggested in the bass, reinforced by a new subject for flute and violin. In the tenth the first violin introduces a fanciful figure with the theme appearing in the basses and strings. The eleventh, in the minor, is characterized by an entirely fresh subject, assigned to the violin and oboe, then to clarinet and violin, and finally to the clarinet. The twelfth introduces another new theme, growing out of the first, announced by the oboe with bassoon accompaniment, the flutes and clarinets moving independently, and the violins and violas enhancing the effect in a very quaint manner. With the thirteenth, which returns to the original tempo, the charming series closes. Though treated very freely and fancifully, they never lose the "country" spirit of the work.

The second movement, "Bridal Song," is a charming melody in genuine aria form in which the oboe is prominent, the subject of the march being heard in the basses. It is short, but very graceful and delicate, and admirably fills its place in the fanciful scheme of the work.

The third movement, "Serenade," comes nearer to the sonata form, and yet preserves the pastoral characteristics throughout. The prelude is somewhat elaborate, and leads up to a melody for the oboes, which is afterward worked up by the violins and other instruments.

The fourth movement, "In the Garden," is a charming picture of the lovers tenderly conversing with each other and exchanging vows of constancy and passionate utterances. It is a dreamy episode with alluring bits of color, at times, as in the solo for clarinet, rising to the very intensity of passion, while in the middle part occurs a genuine love dialogue.

The scene now changes, and in the final movement we have the dance. Oddly enough, its principal theme is in fugal form, led off by the second violins, the first coming in last. It is very brilliant and picturesque in its effect, and contains many charming episodes, among them a return to the garden music in the middle part.





HAYDN.

JOSEPH HAYDN was the creator of the symphony in its present form. The manner in which he developed it from the sonata form, broadened and intensified the contemplative mood of the latter, and the new freedom, vivacity, and individuality which he imparted to the instruments, as well as the union of absolute with dramatic music in the symphony by which he gave expression to the episodes of Nature and the phases of human life, have already been indicated in the preliminary essay to this volume, so that it only remains to give a brief sketch of his symphonic career. Haydn was born in 1732. In 1759 Count Morzin, a Bohemian nobleman, who passed his winters in Vienna and his summers at his country seat in Lukavec, where he kept his orchestra, appointed him his musical director and chamber composer. It was in his service that he wrote his First symphony, in D major,—a small work in three movements, for two violins,

viola, bass, two oboes, and two horns. Two years later Count Morzin broke up his establishment; and the noble patron of art, Count Esterhazy, secured the services of Haydn, who remained with the family nearly all the rest of his life. The first of the Esterhazy symphonies was that in C major, known as "Noon," which was speedily followed by the "Morning" symphony and a concerto called "Evening." His connection with the Esterhazy orchestra was not terminated until 1790, and during these twenty-nine years he composed eighty symphonies, besides an immense number of other vocal and instrumental works. In the above year he went to London with Salomon under contract to give a series of concerts, which met with such an extraordinary success that he made a second visit in 1792. During these two seasons he wrote twelve symphonies, known as the Salomon set. The authorities differ as to the total number of his works of this class. Haydn himself catalogued 118, but it is known that his list was incomplete. His personal friend Bombet fixes the number at 180, and Grove at 125. Other writers place the number at 156. The discrepancy evidently grows out of the difficulty of accurate definition, as some of his works entitled symphonies can hardly be classed as such in the modern acceptance of the term. It is only a limited number that have held their place in the concert-room, including principally the Parisian set and the twelve written for Salomon. Those best known have been selected for analysis,

their numbering following the Breitkopf and Härtel arrangement, although the individuality of an orchestral conductor may bring any of them into particular prominence.

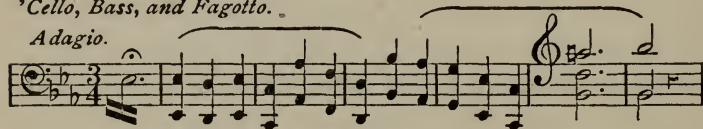
SYMPHONY No. 1 (B. & H.), IN E FLAT.

1. ADAGIO. ALLEGRO CON SPIRITO.
2. ANDANTE.
3. MINUET.
4. FINALE. PRESTO.

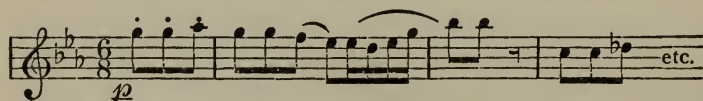
The symphony in E flat was composed in 1795, and is the eighth in the set written for Salomon, and the first of the Breitkopf and Härtel edition. It opens with an Adagio, introduced by a roll on the kettle-drum, with the following theme:—

'Cello, Bass, and Fagotto.

Adagio.



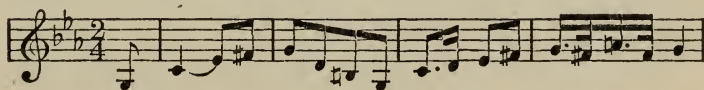
This broad and sombre melody gives the key to the whole work, and shows us the composer in a somewhat serious mood. It ends in a unison phrase in C minor, in a half-mysterious way on G, the fifth of the chord. Then enters the Allegro con spirito, in $\frac{6}{8}$ time, with the following theme:



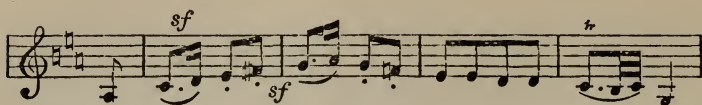
The half-step in the first group, forced in the repetition by an accidental, keeps the otherwise

humorous theme within bounds ; and the sforzando strokes, as well as the fortissimo unison passage at the end of the first part, show how seriously the master took his work. The second part is worked up in strict compliance with the sonata form, and displays Haydn's mastery in counterpoint. After a hold, the basses take up the melody of the opening Adagio, pressed into the new mould of the $\frac{6}{8}$ tempo. This middle movement is again interrupted by a hold, followed by the working-out of the second theme and closing on the dominant seventh chord and a grand pause, after which the first part is repeated. At the half-cadence the opening Adagio unexpectedly enters with its solemn roll of the drum and deep-toned melody, followed by a short Coda, allegro. This procedure shows how serious the man who wrote the Children's symphony could be when in the mood.

The Andante, in C minor, $\frac{2}{4}$ time, opens with the following melody : —

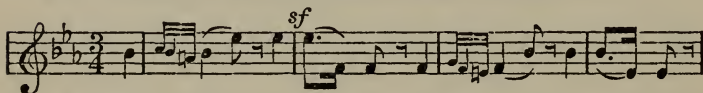


The first bar, with its C, E flat, F sharp, has a vein of inexpressibly sad loveliness which also pervades the whole song, as it may be called. When in the third part, or the Maggiore in C major, the sky brightens, it is interesting to see how simply the composer accomplishes his purpose by filling up the third, C, E, and enlivening the rhythm in this way : —



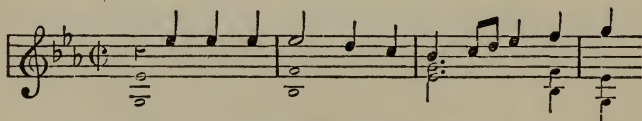
The Minore and the Maggiore are then repeated in the form of variations, exquisitely worked out. The third variation, in C minor, is scored for full orchestra, and is one of the many examples we find in Haydn which show that the minor mood or minor key was for him rather the expression of the grand and heroic than of sadness or sorrow. The Coda, in its simplicity, however, shows the sad undercurrent of his thought while writing this lovely Andante, although the close is in the major key.

The Minuet, with the following theme, —



reaches far higher than the dance form, and its working-up in the second part is unusually rich in harmonic treatment. The Trio contains the flowing legato figures which Haydn so often used to offset the broken rhythm and skipping melody of the minuet proper.

The Finale, in E flat, is founded on the following theme, with underlying figure for horns, as marked :

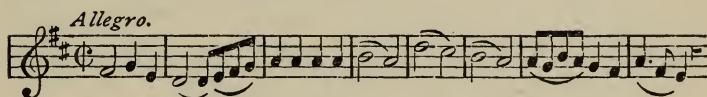


It is broad in treatment, and often reminds us of Mozart. The whole movement is symphonic in character, and shows little of the playfulness we are wont to look for in Haydn's compositions.

SYMPHONY No. 2 (B. & H.), IN D MAJOR.

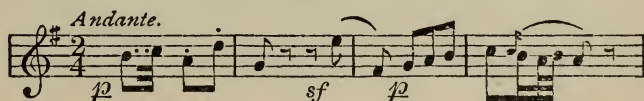
1. ADAGIO. ALLEGRO.
2. ANDANTE.
3. MINUET.
4. FINALE. ALLEGRO SPIRITOSO.

The symphony in D major — No. 7 of the Salomon set ; No. 2, Breitkopf and Härtel — was written in 1795. It has the usual Adagio introduction, in D minor, with a theme as weighty and bold as anything we admire in Beethoven, closing on the dominant pianissimo and leading into the Allegro with the following theme : —



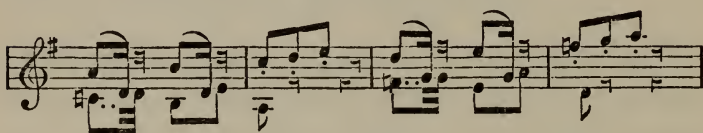
The second theme of the first movement, in the key of A, appears only once. In the working-up of the second part, the composer utilizes the four quarter-beats followed by two half-notes, given above, as a separate motive, which by its more decisive character imparts to the whole movement a certain brusqueness and force.

The Andante, in G major, $\frac{2}{4}$ time, is based on the following lovely song written in a popular vein,



and treated in the form of variations ; not, however, in the usual strict manner, but interspersed with significant and deeply effective intermezzos, show-

ing with what perfect freedom the genius of the master soared above conventional forms. The second part of the melody proceeds with the following tuneful counterpoint, using the opening bars of the Andante for an accompaniment :—



The Minuet, in D major, is very energetic in character, owing to its peculiar accentuation, as well as strong harmony, and yet preserves the humor and piquancy of the master's most favorite movements in a wonderful degree. The Trio has the same character, in its contrast to the Minuet proper, as that in the E flat symphony.

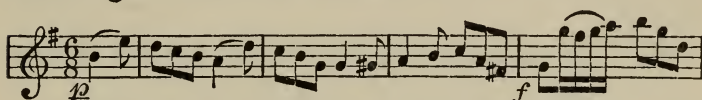
The Finale, in D major, Allegro spiritoso, has a flavor of country life and its enjoyments. It begins on a pedal bass for horns and 'cellos, over which runs the most natural, simple song,—a happy-go-lucky air,—which however gives free play to the master's art in counterpoint. We select only a few bars in which he combines three melodies over a pedal point in the most masterly manner :—



SYMPHONY No. 6 (B. & H.), IN G MAJOR (SURPRISE).

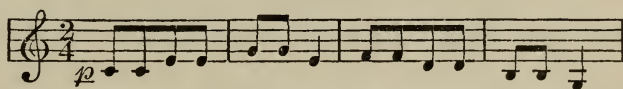
1. ADAGIO. VIVACE ASSAI.
2. ANDANTE.
3. MINUET.
4. FINALE. ALLEGRO MOLTO.

The symphony in G major, popularly known as "The Surprise," — No. 3 of the Salomon set ; No. 6, Breitkopf and Härtel, — was written in 1791. It has a short introductory Adagio, in which an unusual number of chromatics are employed, leading at once into the main Vivace assai, $\frac{6}{8}$ time, with the following for the first theme : —



Daintily as it steps in, it soon develops into the full rush of life, beginning at the figure of sixteenth, the working-up of the theme, however, being chiefly based on a group of eighth notes at the beginning.

The Andante, in C major, the movement which gave the name of "Surprise" to the symphony, is based on this exceedingly simple melody, moving through the intervals of the chord : —

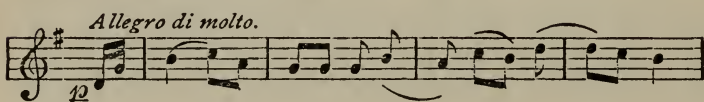


It opens piano, is repeated pianissimo, and closes with an unexpected crash of the whole orchestra. Here we have the genial "Papa Haydn," who enjoyed a joke, and when in the humor for it did not think it beneath his dignity "to score" the

joke ; for to a friend, who was visiting him when writing the Andante, he remarked : " That 's sure to make the ladies jump ; " and his waggish purpose has been secured to this day. The theme is carried out in his favorite form of variations, and the movement closes with a pedal point giving the opening phrase and dying away in a pianissimo.

The Minuet seems the natural sequence of this extremely simple Andante. The sweep of the violins in the last two measures of the first part is made the motive for the second part, which is used in canon form between the violins and basses and connected with the Trio, written in the usual manner.

The last movement, *Allegro molto*, in G major, $\frac{2}{4}$ time, has this happy theme for its foundation :

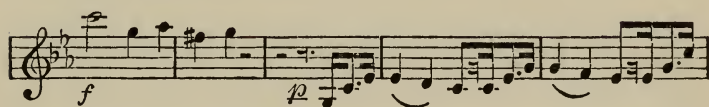


The piquancy of its phrasing is in the master's happiest vein, and although worked out with less display of science than some of his other finales, it gathers new interest by the rushing violin figures that are used quite lavishly and fully sustain its joyful character. Haydn also introduces some finely conceived harmonic surprises, when he follows a half-cadence on D major with the quarter strokes on C natural, pianissimo, as well as rhythmic, by the introduction of a grand pause, which he uses twice.

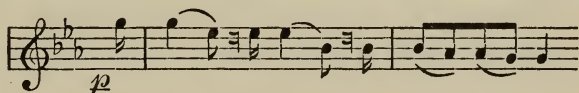
SYMPHONY No. 9 (B. & H.), IN C MINOR.

1. ALLEGRO.
2. ANDANTE.
3. MINUET.
4. FINALE. VIVACE.

The symphony in C minor — No. 5 of the Salomon set ; Breitkopf and Härtel, No. 9 — opens at once with an Allegro in common time : —

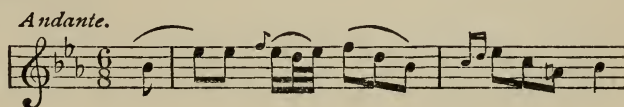


The bold steps at the opening and the march-like rhythm of the third and fourth measures, although subdued in a dynamic sense, and never used in a military mood, give the movement a certain crispness which is effectively offset by the second theme :



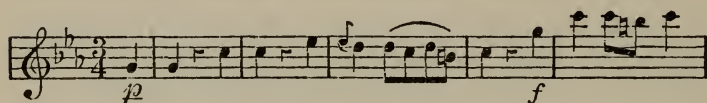
This is followed by scale runs in triplets, that alternate between the higher and lower instrumental groups and well preserve the strong character of the otherwise short movement. Though brief, it is especially interesting as showing plainly the influence of the younger master, Mozart, and at times reminds us of the latter's C minor Fantasie.

The Andante cantabile, in E flat, in its idyllic theme —



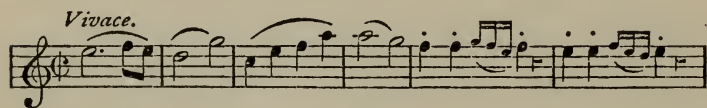
betrays the composer of "With Verdure Clad," and vies with that well-known melody in sweetness. It is worked out in a number of variations, among which the one in E flat minor is especially noticeable.

The Minuet is one of the popular concert numbers, and is a masterly specimen of grace and refined humor, combined with the stateliness of the old-fashioned dance. Its theme is the following :



The Trio varies from many of the previous ones in that the movement of eighth notes appears staccato throughout, and is given to the 'cellos, the violins only marking the rhythm.

The Finale vivace, in C major, is very rich in the treatment of counterpoint and fugue ; but a glance at the leading theme —

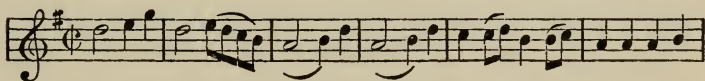


will show at once that we have nothing to fear in the way of dry or heavy music. The general treatment reminds us of his earlier symphonies, but much of it also shows the influence of Mozart.

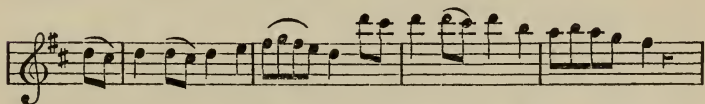
SYMPHONY No. 11 (B. & H.) (MILITARY), IN G MAJOR.

1. LARGO. ALLEGRO.
2. ALLEGRETTO.
3. MINUET.
4. FINALE. PRESTO.

The symphony in G major — No. 12 of the Salomon set, and No. 11 of the Breitkopf and Härtel edition — was written in 1794. It opens with a slow movement of broad and even pathetic character, closing on the dominant chord with a hold. The first movement proper, Allegro, starts in with the following theme, given out by the flutes and oboes :



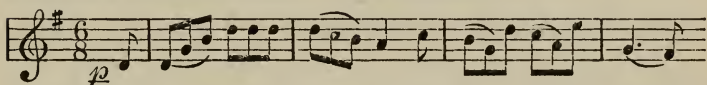
and is repeated in ever new instrumental combinations, leading into a play of questions and answers between wind and string instruments, which Haydn's successors have made use of so often. After the half-cadence, the second theme —



enters piano. In spirit it is a lively march, and although at its first appearance it is quite subdued, the staccato marks relieve any uncertainty as to its meaning. The working-up in the second part relies chiefly on this second theme ; and when the double-basses take it up, it rises to its full importance. The greater length of the movement, its ingenious harmonic treatment, the stubborn character in the

than any we have considered ; while the Trio is worked up in a more distinct character than usual, and with its dotted rhythm remains nearer the original dance than the legato trios of former symphonies.

The last movement, Presto, in $\frac{6}{8}$ time, is in Haydn's happiest vein. Its theme —



is playful and charming, and the whole Finale, although not devoid of more forcible intermezzos, broken by unexpected pauses, and elaborate treatment in harmonic changes, moves along in a happy and natural manner, while in conciseness of expression it is a model of brevity.

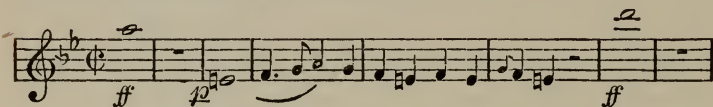
SYMPHONY No. 12 (B. & H.), IN B FLAT.

1. LARGO. ALLEGRO.
2. ADAGIO.
3. MINUET.
4. FINALE. PRESTO.

The symphony in B flat, written in 1794, is the ninth in the Salomon set, and No. 12 of the Breitkopf and Härtel edition. A short Largo opens pompously with a hold on the keynote, followed by a phrase for wind instruments reflecting the sadness of the whole Introduction. The first movement, Allegro vivace, brings in the main theme —



at once fortissimo by the whole orchestra, and reversing the order to repeat, appears as a piano phrase. This is followed by a lively figure for violins through sixteen measures, working up into a fine crescendo fortissimo that reaches its climax on a whole note on A in unison, and with the grand pause following prepares the entrance of the second theme in A major, as follows : —



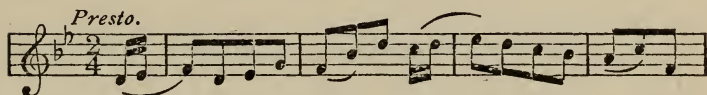
This, with several other shorter themes, furnishes the material for the working-up of the second part, and shows the composer's extraordinary power of invention and combination. The whole scheme is broader than usual. The rhythmic, harmonic, and dynamic changes form a picture of real life, pulsating with vital force, and this symphony, Haydn's last tribute to his friend Salomon, was by no means the least of the series.

The Adagio in F major, $\frac{3}{4}$ time, is comparatively short, and has Italian touches of elegance in the rich ornamentation with which the melody is embellished. In character it leaves the popular vein which Haydn's slow movements generally show, and leans more toward the elegiac and sentimental.

The Minuet, although its first part inclines toward the dance form, assumes a style of its own by the stubborn assertion of a group of three notes in repeat, leading to a hold, after which a playful treatment of the same motive brings us back to the original

theme. The Trio also differs from many of Haydn's, its rocking movement and tender chromatics reminding us of Schubert.

The Finale, in B flat, Presto, $\frac{2}{4}$ time, opens with the following gay song, —



which flows along without interruption, for even the occasional attempts at stubbornness have an undercurrent of jollity. The composer's fancy for the humorous and playful side of life finds free swing in this Finale. Syncopations, pianissimo staccatos, unexpected pauses, clashes of the full orchestra, sudden transitions of key, the playful use of parts of a motive, etc., combine in making a picture of happiness and joyous life for which we may well envy the composer in his sixty-second year.





HOFMANN.

HEINRICH KARL JOHANN HOFMANN was born Jan. 13, 1842, at Berlin. In his younger days he was a scholar at the Kullak Conservatory, and studied composition with Grell, Dehn, and Wüerst. Prior to 1873 he devoted himself mainly to private instruction, but since that time he has been engaged exclusively in composition. Among his works which first attracted public attention by their intrinsic excellence, as well as by the knowledge of orchestration which they displayed, were an "Hungarian suite" and the "Frithjof symphony." Among his piano compositions are the following four-handed pieces which have been remarkably popular: "Italienische Liebesnovelle," "Liebesfrühling," "Trompeter von Säckingen," "Steppenbilder," and "Aus meinem Tagebuch." His choral works are "Nonnengesang," "Die Schöne Melusine," "Aschenbrödel," and "Cinderella." Among his operas are "Cartouche" (1869), "Armin" (1878), and "Annchen

von Tharau " (1878). He has also written several works for mixed chorus and male chorus, piano pieces, songs, duets, a violoncello concerto, piano trios and quartets, and a string sextet.

THE FRITHJOF SYMPHONY. Op. 22.

1. ALLEGRO CON FUOCO. (Frithjof and Ingeborg.)
2. ADAGIO MA NON TROPPO. (Ingeborg's Lament.)
3. ALLEGRO MODERATO. VIVACE. (Elves of Light and Frost Giants.)
4. FINALE. (Frithjof's Return.)

The Frithjof symphony, the first of Hofmann's larger compositions to attract public attention, was written in 1874. Its subject, as its title indicates, is taken from the cantos of Bishop Tegner's well-known "Frithjof's Saga," describing the banishment of Frithjof, son of Thorstein, by the brothers of Ingeborg, daughter of King Bele, with whom the Norse hero was in love; her lament for him by the seashore; and his return in his good ship "Elli-da." The story of this episode is really described in the first, second, and fourth movements; the third being a fantastic intermezzo, which, though it has no part in the development of the programme, really gives local color to the symphony by its evident expression of that sentiment of supernaturalism which characterizes the Norse legends so conspicuously. Indeed, were it not for the composer's own programme, the other movements would hardly be suspected of identification with

the story of the hero and heroine of the Saga. They do not deviate from the classical models in their structure, or differ from other similar movements, as Allegro and Andante pure and simple. At the same time, they are brilliant and picturesque in style, beautifully elaborated, and scored in a very skilful manner.

The opening Allegro, "Frithjof and Ingeborg," has genuine dramatic strength and color, notwithstanding its adherence to form. The hero and heroine are represented in the two leading subjects by motives in the Wagner style, introduced respectively by the clarinet and oboe, and returning again in the Finale of the symphony. One of these themes is vigorous and fiery in its nature, the other sweet, gracious, and tender. As solos with charming string accompaniments, they may be identified with the two lovers; and in duet form alternating with energetic string passages, the composer evidently intended a genuine love-dialogue.

The second movement, an Adagio, called "Ingeborg's Lament," is plaintive and sad in character, and represents the sorrowing maiden walking by the seashore and gazing out wistfully over the deep, sighing for the return of Frithjof in "Ellida," and lamenting that death may come to her before he sails back again from the South, whither her brothers have driven him. The working up of this movement is very short, but before it closes there is a notable subject given out by the trombones which bears

a strong resemblance to Siegfried's motive in Wagner's *Nibelungen Trilogy*.

The third movement, an *Allegro*, entitled "Elves of Light and Frost Giants," is in reality an episode or intermezzo in scherzo form, and thoroughly Northern in its color. The "light elves" are introduced in a dainty, delicate theme, strongly suggestive of Mendelssohn, to whom the fairy world in music belongs of right. The "frost giants" come in with a resonant and blustering theme which is in reality a dance of the wildest character. The elves' theme is then repeated, and the movement comes to an end after a most fascinating display of color and fancy in tones.

The Finale is animated, exultant, and triumphant throughout. Its character is at once indicated by the joyous calls of the horns and the answering strains of the violins, betokening festivity. The latter at last give out a joyful theme announcing the return of the victorious hero. The second theme is equally exultant, and is followed by Ingeborg's theme from the first movement, not only binding the symphony together and preserving its unity, but, as may well be imagined, representing the reunion of the lovers.





LISZT.



LISZT has written two symphonies, the "Faust" and "Divina Commedia," and twelve symphonic poems: 1. "Ce qu'on entend sur le Montagne." 2. "Tasso." 3. "Les Preludes." 4. "Orpheus." 5. "Prometheus." 6. "Mazeppa." 7. "Festklänge." 8. "Héroïde funèbre." 9. "Hungaria." 10. "Hamlet." 11. "Hunnenschlacht." 12. "Die Ideale." They are, in the strictest sense of the term, "programme-music," and yet not so much descriptions of scenes or events as poetical expressions of moods and feelings and subjective attributes; whence it happens that the listener may not always appreciate their meaning and purpose upon a first hearing, unless he is *en rapport* with the poetical sentiment which the composer is seeking to express. He does not follow the orthodox symphonic form, as established by Haydn and developed by Mozart and Beethoven, and in this respect is an innovator if not an iconoclast. In the symphonic poems the movements

flow into each other without dividing lines, but their unity is never disturbed; for sometimes a single theme, skilfully treated and varied with surprising skill, dominates the whole. He is a musical painter and decorator rather than a creator, but the material which he uses is always poetical. His subjects are adorned with an exuberance of color and richness of fancy which on the surface appear sensuous if not rhapsodical, but when tested by the rules of thematic development they will always be found true and logical.

THE FAUST SYMPHONY.

1. ALLEGRO. (Faust.)
2. ANDANTE. (Gretchen.)
3. SCHERZO. (Mephistopheles.)

The Faust symphony, the most important and most artistically conceived of all Liszt's orchestral works, while it is a prominent illustration of programme-music, is unique in this respect, that it is not a programme of scenes or situations, but a series of delineations of character. Liszt himself styles the three movements of the symphony "Charakter-bilder" ("character-pictures"), and has named them for the three leading dramatis personæ in Goethe's poem, — Faust, Gretchen, and Mephistopheles. He gives us no further programme. Indeed that would have been impossible, for he confines his purpose to the development of these "bilder" from a psychological point of view, paying no regard to the dra-

matic side of the poem, except in the Finale of the last movement, where the poet's Chorus Mysticus is introduced, typifying the final salvation of Faust and his reunion with Margaret.

The first movement, "Faust," an Allegro according to one of the best Liszt authorities, is intended to typify the longings, aspirations, and sufferings of man, with Faust as the illustration. In carrying out the poetical idea Liszt cuts loose from all conventional forms and gives rein to his imagination in the freest possible manner. Though the movement is denominated Allegro, he violates it at will to suit the demands of his subject, and changes key, tempo, and tonal expression in the most bewildering manner. Through all the broken melody and strange harmonies, however, run strong and impressive themes, richly poetic ideas, and beautiful color decoration. Four themes are utilized in the expression of Faust's traits of character. The first, Lento, clearly enough illustrates the dissatisfaction, restless longing, satiety, and aspiration, which are so forcibly defined in Goethe's prologue. Massive chords introduce it. It changes to a monologue, passing from instrument to instrument, and then develops into an Allegro impetuoso, as if the sadness of the character had given place to fixed resolution. The second theme, Allegro agitato, which is brighter and more vivacious in character, shows the dawning of hope. A brief episode, a moment of wild fancy, as it were, passes, in which the old feeling appears in hints of the opening theme, but soon gives way to the third

theme, introduced by the horns and clarinets. It is a melody at once refined and enthusiastic, very dramatic in expression, and forming one of the principal motives of the work. The fourth and last theme now appears, full of power and vigor, foreshadowing, with its trumpet calls, the stirring activity which has taken the place of doubt in Faust's nature. After this the thematic material as set forth is worked up in genuine symphonic form.

There is as marked a contrast between the first and second movements of the symphony as there is between the restlessness and supernaturalism of the opening scenes of Faust and the sweetness and simplicity of Margaret's life before it is disturbed by passion. After a short prelude the first theme of the Gretchen movement — a gentle, tender melody — is given out by the oboe, with double-bass accompaniment. The second theme, marked *Dolce amoroso*, tells its own story of the love which has made Margaret its victim. Between these are several charming episodes, one of them with its gradual crescendo evidently indicating her questioning of the daisy, "He loves me, he loves me not." At last the horn sounds Faust's love motive, which we have already encountered in the first movement, followed by the love-scene, which is wrought out with fascinating skill, rising to the ecstasy of passion and dying away in gentle content.

The third movement, "Mephistopheles," takes the place of the Scherzo in the regular form. It typifies the appearance of the spirit who denies, with all

his cynicism and sneers. Liszt has indicated these qualities in a subtle way. Mephistopheles has no symbolical theme. His constant purpose is to satirize and pervert the motives of his victim, and he begins his cynical work at once. The themes which characterize Faust in the opening movement reappear, but they are only distorted and caricatured reminiscences, showing the power which the evil principle has gained over its intended victim. The love motive is burlesqued and sneered at, but after the fiend has satisfied his malicious humor there comes a solemn episode. The uproar ceases, and in the grateful silence is heard the tender Gretchen motive in all its beauty. Even Mephistopheles cannot withstand its pure influence. He leaves the field discomfited; and then by a sudden transition we pass to the purer heights. The solemn strains of the organ are heard, and a *männerchor*, the Chorus Mysticus, intones, *à la capella*, the chant:—

“ All things transitory
But as symbols are sent :
Earth’s insufficiency
Here grows to event :
The Indescribable
Here it is done.
The Woman-soul leadeth us
Upward and on.”

A solo tenor enters with the Gretchen motive, and the symphony comes to its mystic and triumphant close.

A SYMPHONY TO DANTE'S "DIVINA COMMEDIA."

1. INFERNO.

2. PURGATORIO. MAGNIFICAT.

Liszt's symphony to the "Divina Commedia" of Dante is in two parts, "Inferno" and "Purgatorio;" though by the introduction of the Magnificat after the Finale to the "Purgatorio," the composer also indicates the other division of the poem, the "Paradiso." The Inferno opens at once with a characteristic phrase for the bass instruments with a crashing accompaniment, announcing in recitative the inscription over the door of hell: "Per mi si va nella città dolente," etc. ("Through me pass on to Horror's dwelling-place"), whereupon the trombones and horns sound out the well-known warning, "Lasciate ogni speranza," etc. ("All ye who enter here, leave hope behind"). After the enunciation of the curse the composer paints the infernal scenes with all the fury and barbarity of which apparently music is capable. Unnatural combinations, chromatic phrases, grating dissonances, strange wild episodes, furious rushes, and weird cries picture the horror and suffering of the damned amid which the curse appears with literally "damnable iteration." In the midst of all this din, however, there is a lull. Amid the tinkling of harps and graceful figures for the strings and flutes, the bass clarinet intones a recitative (the "Nessun maggior dolore," of the original), and the English horn re-

plies, the two instruments joining in a dialogue which tells the mournful fate of Paolo and Francesca da Rimini, — a story of infinite love and endless despair in the Inferno. At its close the curse sounds again, and once more the hellish storm breaks out, and the movement comes to a close amid the shrieks and blasphemies of the damned in an Allegro frenetico which is graphic enough not to need words.

The second movement, "Purgatorio," opens with a quiet, restful theme in choral style, its soft and gentle melody picturing that period of expectancy which is the prelude to the enjoyments of Paradise. It is followed by a masterly fugue (*Lamentoso*) expressive of resignation and melancholy. Before it closes the first theme returns again and peacefully dies away, leading to the Finale. A solo followed by a chorus chants the Magnificat in the old classic style. All the resources of the orchestra are employed in enhancing the effect of the chant, and the work comes to a close with imposing Hosannas. For this Finale Liszt has written two endings, — the one dying softly away like music heard from a distance, the other full of ecstasy and ending with a mighty Hallelujah.





MENDELSSOHN.

MENDELSSOHN'S First symphony, C minor, op. 11, bears the date of 1824, the composer being then in his fifteenth year ; but prior to that time he had written twelve others, which are not included, however, in the catalogue lists. The C minor reveals little of the romantic element which characterizes his later symphonies or of his individuality. It plainly shows the influence of Mozart, — a composer whose graceful and melodious fancies would naturally attract him. The work, however, is by no means immature, but on the other hand displays carefully studied form and remarkable knowledge of orchestral resources. It was followed by the Reformation symphony (1830), written in his twenty-first year, — an illustration of programme-music to which he afterward adhered in his symphonic work. Three years later appeared the Italian symphony, containing his Roman and Neapolitan impressions. In 1840 his "Lobgesang," constructed on the model of Beethoven's Choral sym-

phony, the vocal parts having a long symphonic introduction, was warmly welcomed, and is still a delightful number on the concert-stage. The last and greatest of his symphonies is the A minor (Scotch), which was inspired by his visit to Holyrood. His symphonies will always occupy a prominent place in the romantic school by reason of their thoroughly lyric style, poetical conception, and the grace and delicacy of their themes. With all this, they are strictly classical in form. Mendelssohn was not a creator nor an innovator, however romantic he might be ; and yet his symphonies will always retain their popularity, so clearly do they reflect his fascinating individuality as well as the lyrical beauty of his musical thought. They do not sound the depths of human feeling, but as pictures of travel and the life of his times they are drawn with great fidelity.

SYMPHONY No. 3, IN A MINOR (SCOTCH). Op. 56.

1. INTRODUCTION. ALLEGRO AGITATO.
2. SCHERZO. ASSAI VIVACE.
3. ADAGIO CANTABILE.
4. ALLEGRO GUERRIERO. FINALE MAESTOSO.

The A minor symphony, the third of the Mendelssohn series, is familiarly known as the "Scotch," the composer having given it that name in his letters written from Rome in 1832. The first conception of the symphony dates still farther back. In April, 1829, Mendelssohn, then in his twentieth year, paid his first visit to England. After remaining in

London two months he went to Scotland, arriving in Edinburgh July 28; the next day he heard a competition of the Highland pipers, which, it may well be imagined, gave him a good idea of the national melodies. The next day he visited Holyrood. He writes in his letters that he saw the place where Rizzio was murdered, and the chapel where Mary was crowned, "open to the sky, and surrounded with grass and ivy, and everything ruined and decayed; and I think I found there the beginning of my Scotch symphony." He wrote down on the spot the first sixteen bars of the introduction, announcing the theme which not only opens but closes the movements and thus gives an unmistakable clew to its meaning. The melancholy grandeur of this Introduction shows how the influences of the scene affected his imaginative and poetical mind. It is somewhat curious that the work suggested in Scotland was sketched out in Italy, and completed in Germany. He planned it in Rome in 1831, but did not finish it until 1842 in Berlin. It bears date January 20 of that year, and was first played March 3, at the Gewandhaus, Leipzig. It was repeated a week later, and was next heard in London June 13, when Mendelssohn himself conducted it at a Philharmonic concert. A few days later he was entertained by the Queen and Prince Consort, and obtained permission to dedicate it to Her Majesty. The Scotch symphony is not the only souvenir of the visit. To it we owe also the overture to "*Fingal's Cave*," the pianoforte fan-

tasia in F sharp minor, op. 28, originally entitled, "Sonate Écossaise," and probably also the two-part song, "Oh, wert thou in the cauld Blast."

By the composer's own direction, the symphony is to be played without pause between the movements. At the least, they are to follow each other as quickly as is practicable, thus giving the effect of a continuous whole. This style of performance suits its general character, for it is not so much a symphony, in the orthodox form of announcing and developing subjects, as it is a capriccio upon a national theme, whose arrangement is intended to give expression to the romantic and poetic phases of Scotch life. Its Introduction begins with the Andante theme already mentioned, a melody of a sombre and even melancholy cast, which admirably reflects the influence of that gray evening at Holyrood. The first theme, Allegro un poco agitato, is of the same cast. A subsidiary theme, of a tender, plaintive character, leads back to the Andante of the Introduction, which closes a movement rarely equalled for its musical and poetical expression and graceful finish.

A short passage for flutes, horns, and bassoons, added after the first rehearsal in London, connects this earnest, serious movement with the Scherzo, which gives us a different picture. In its form, it departs from the Minuet and Trio, and is purely a caprice, and a most lovely one; while, at the same time, it differs from all his other Scherzos, in the absence of their sportive, fantastic quality. It is a

picture of pastoral nature, characterized by a continuous flow of rural gayety. Its opening theme, given out by the clarinets, dominates it throughout ; for the second theme plays but a small part, though it has its place in the general working up. The first motive is frequently reiterated, and fills the movement with glowing life and spirit. As one writer has characterized it : " It is the most wonderful compound of health and life, heath and moor, blowing wind, screaming eagles, bagpipes, fluttering tartans, and elastic steps of racing Highlanders, all rounded off and brought into one perfect picture with consummate art." Schumann says : " I doubt whether a Scherzo more full of genius has been written in modern times."

The Adagio cantabile presents still another picture. The first movement gave us the sombre tints ; the second, those of rural freedom and idyllic gayety ; the third, though still infused with melancholy, is evidently a reverie in which the composer meditates upon the ancient state and grandeur of the country. Its majestic strains might almost have been swept from Ossian's harp, and it well prepares the way for the final movement, the impetuous first part of which is marked *Allegro guerriero*. The romantic sentiment disappears. In its place, we have the heroic expressed with astonishing force and exuberant spirit in its three themes, which finally give place to a short second part, *maestoso*, colored by national melody, and closing this exquisite tone-picture of the Scotch visit. It is needless to ana-

lyze the work theme by theme, or indicate their musical treatment. It is the stuff of which dreams are made, and it is only necessary to call attention to its general meaning to secure the enjoyment of the listener.

SYMPHONY No. 4, IN A (ITALIAN). Op. 90.

1. ALLEGRO VIVACE.
2. ANDANTE CON MOTO.
3. CON MOTO MODERATO.
4. SALTARELLO. PRESTO.

Like the A minor symphony, the A major gets its familiar name from the composer himself, who always styles it the "Italian" in his letters. In 1830 Mendelssohn decided to continue his travels. He had already visited England, Scotland, and Hungary, and his next journey was made to Italy. From a letter written in February, 1831, and dated at Rome, we learn that he has four important works in hand, — the "Fingal's Cave" Overture, the "Walpurgis Night" Cantata, and the Scotch and Italian symphonies, — and that he is anxious to finish one of the latter. As he could not "call up a misty Scotch mood" under the bright Italian skies, he devoted himself with ardor and unflagging industry to the Italian. In a letter to his sister written during the same month he says: "The Italian symphony is making great progress. It will be the gayest thing I have ever done, especially the last movement. For the Adagio I have not found anything yet exactly right, and I think I must put it off for

Naples." Again he writes: "If I could do but one of my two symphonies here! But the Italian one I will and must put off till I have seen Naples, which must play a part in it." As the first and last movements were written in Rome, the Andante must have been due to the Neapolitan visit, though it shows none of the gayety or bustle of that city, but rather the sentimental feeling which would naturally be inspired among Roman ruins.

The first movement, *Allegro vivace*, reflects as clearly the blue skies, clear air, brightness, and joyousness of Italy as the first movement of the A minor symphony does the sombre and melancholy aspect of Holyrood, and shows by its spirit and gayety how much Mendelssohn enjoyed the country. After a moment of preparation, the violins sweep off at once in a vigorous theme to an accompaniment of horns, bassoons, clarinets, and flutes. After its development, the order is reversed; and a second theme, more restful in character, appears for the clarinets and bassoons, with string accompaniment. It is taken by the flutes and oboes, and leads the way to a new theme for the first violins and clarinets, the development of which brings us back to the first theme, closing the first part of the movement. The second part opens with a fresh, bright theme given out by the second violins, and continued by the other strings and flutes, followed by an episode for the strings alone, which furnishes a remarkable display of the composer's contrapuntal skill. It is finally interrupted by the wind instruments. The

principal themes reappear in various forms, at last returning to the first. Toward the close of the movement an entirely new subject appears for the first violins. The Coda is full of spirit and joyous feeling, and at last the happy, vivacious movement comes to an end.

The Andante, sometimes called the "Pilgrims' March," though the title is merely fanciful, opens with a unison phrase, which has been construed by one authority as a call to prayer, and by another — with more propriety, as it would seem — the call to attention. It is followed at once by the principal theme, given out by the oboe, bassoon, and violas, and then repeated by the first violins, with an elaborate accompaniment by the flutes. After the announcement of the second theme, with a similar instrumental setting to the first, the second part opens with a bright, joyous strain from the clarinets, reinforced by the violins and flutes. At the close of its development the call is heard again, summoning attention to the development of the thematic materials already presented.

The third movement, *Con moto moderato*, is supposed to have been taken from one of his youthful works, though its identity in this respect has never been discovered. It opens with a simple but very graceful melody. The Trio is fresh and full of delicate fancy. At its conclusion the first theme returns, and a charming Coda constructed upon suggestions of this theme brings the movement to a close.

If there were any doubt about the national significance of this symphony, it would be removed by the Italian Finale, Saltarello presto, evidently inspired by the Roman carnival, of which Mendelssohn was a delighted spectator. The movement is a Saltarello, a favorite dance rhythm in Italy, combined with a whirling Tarantella with astonishing skill. After a short introduction the flutes lead off in the merry dance, the other instruments soon joining as if they too had caught the mad contagion. At the close of the theme, a soberer melody is given out by the violins, the wind instruments still busied with fragments of the dance measures. Soon the Saltarello returns again, however, this time with a fresh accompaniment. At last it gives place to the rush of a Tarantella whirling gayly along until the Saltarello combines with it, and the two rhythms go on to the end, now alternating, now together, in a general terpsichorean hurly-burly, full of genuine Italian brilliancy and vivacity.

THE REFORMATION SYMPHONY, No. 5. Op. 107.

1. ANDANTE. ALLEGRO CON FUOCO.
2. ALLEGRO VIVACE.
3. ANDANTE.
4. CHORALE. ALLEGRO VIVACE.
5. FINALE. ALLEGRO MAESTOSO.

The Reformation symphony was written by Mendelssohn in his twenty-first year, with the expectation of its performance at the Tercentenary Festival of the Augsburg Confession (June 25, 1830), being

the anniversary of the confession of faith which was presented by Luther and Melancthon to the Emperor Charles V. at the Diet of Augsburg, 1530. It was finished in May, 1830, but was not brought to the anticipated performance in Leipsic owing to the fierce and even riotous opposition made by the Roman Catholics to the proposed celebration of their religious opponents. In 1832 it was rehearsed in Paris with the view to performance, but again circumstances proved unfavorable, and it was not heard until December of that year, when Mendelssohn himself produced it in Berlin for the benefit of the "Orchestral Widows' Fund" of that city. The work was then laid aside for more than thirty years, when it was revived in London, and since that time has been frequently performed both in England and this country.

Though a programme symphony, it is constructed in strict form, and will always be interesting, not only for the religious conflict which it typifies, but also as a fine example of the youthful work of the composer. Though marked in five, it is really made up of three, movements: an Andante leading to an Allegro con fuoco; an Allegro vivace; and an Andante, a Chorale leading to Allegro vivace on the same theme, and a Finale, Allegro maestoso, ending with the Chorale by full orchestra.

The first movement typifies the struggle between the old and new faith, and is strong and serious throughout. The first theme is given out by the violas, and at once taken up by the 'cellos. During

its development the wind instruments in unison announce the second theme, which is answered by the strings in a gentle strain, modulating to the dominant cadence, which is twice repeated ; the response being the passage used for "Amen" in the Catholic Church at Dresden, known as the "Dresden Amen." It is also employed by Wagner as a *motif* in the latter part of "Parsifal." At the close of this significant introduction follows an Allegro con fuoco, built up on two principal themes, the development of which, as well as the stormy character of its progress, unquestionably indicates the conflict, which is significantly marked by the return of the "Amen" passage at the very height of the struggle, as if the Church were still dominant. The Coda restates the material of the Allegro, but in a subdued manner. Then follows a crescendo leading up to a vigorous close.

The second movement, Allegro vivace, except for the pure and spiritual nature of its contents, can hardly be called a part of the programme. Its two themes are charming in their grace and refinement, but play no particular part in telling the story of the progress of the new faith. One writer has very aptly likened it to a confession of faith (Jewish?), it is so tenderly sweet.

The opening of the third movement, Andante, is exceedingly beautiful and effective. The leading theme, most pathetic in character, is given out by the violins, accompanied by the other strings. After a brief reminiscence of the second theme of the

Allegro con fuoco, the plain, popular melody of Luther's hymn, "Ein' feste Burg ist unser Gott," is given out by a single flute, unaccompanied, herald of the triumph of the coming new religion. After three bars the wood winds take up the theme and fill out the harmony. The violas and 'cellos come in to enrich it. A variation follows, Allegro vivace, in which the violins take part, while fragments of the theme are treated by the clarinets, oboes, and flute, leading up to the Finale, Allegro maestoso. The first theme is a fugal passage for strings which occurs twice, and the second a triumphant strain, prophetic of victory. At the second appearance of the fugue, led off by the first violins, the Chorale, given out by the wind instruments, disputes its superiority. The fugue continues independently, and finally the Chorale combines with it. The second theme also reappears, but at last the climax is reached, and the full orchestra fortissimo proclaims the "Ein' feste Burg ist unser Gott" in all its sonorous majesty.





MOZART.

THE important part which Mozart played in the development of the symphony has already been described in the preliminary essay of this work. It is only necessary in this place therefore to supplement it with a brief glance at his symphonic works. Köchel in his list catalogues forty-nine of them. The First symphony was written at London during a sickness, in 1764, in the eighth year of his age. It has but three movements, — a Molto Allegro, Andante, and Presto, — and is for two violins, viola, bass, two oboes, and two horns. He wrote three more in London, and the next, No. 22, was composed at the Hague in 1765, for the installation festival of Prince William V. The next in the list, No. 43, was composed in Vienna in 1767, and in this the Minuet appears. Five more were composed in that city between 1767 and 1770. He is next heard from in Rome, where his symphony, No. 81, is dated April 25, 1770. Another followed at Bologna in the same year. His first Salzburg symphony appeared in 1771, for two violins, viola,

bass, two oboes, and two horns, with two flutes and two bassoons in the Andante movement. Then follows one in Milan, and he returns to Salzburg, where he gives twenty more to the world. In 1778, while in Paris, he wrote the symphony in D, in three movements, known as the Parisian, the Andante of which he twice composed. Three more followed at Salzburg: No. 318, in the form of an overture, possibly for Gebler's play of "King Thamos," for which he composed other incidental music; No. 319, originally in three movements, the Minuet having been added later; and No. 338, a serious work which made a great success. The next, No. 385, written for a festival of the Haffner family at Salzburg, and known as the "Haffner symphony," was composed at Vienna in 1782. The next two, Nos. 425 and 440, were composed at Linz. No. 504 was written at Prague in 1786, and is one of his most artistic works. The last three — E flat, No. 543; G minor, No. 550; and Jupiter, No. 551, the greatest in the series — were composed in Vienna in the same year, 1788.

SYMPHONY No. 543 (KÖCHEL¹), IN E FLAT.

1. ADAGIO. ALLEGRETTO.
2. ANDANTE.
3. MINUET AND TRIO. ALLEGRETTO.
4. FINALE. ALLEGRO.

The symphony in E flat is the first of the three great works of its class composed by Mozart in the

¹ Numbered from Köchel's theme catalogue.

year 1788. It was written at a time when he was in sore financial straits, and yet breathes the very spirit of joy and gayety throughout, except in the Andante movement. It is an extraordinary proof of his marvellous powers of creation that while he was writing minuets, waltzes, and other music for the court balls at Vienna to obtain the means of subsistence, besides many pieces of a more important character, he found time between the 26th of June and 10th of August to compose the three greatest symphonies of his forty-nine, — the E flat, G minor, and C (Jupiter), and the last three of the series, for after the Jupiter no more works of this kind came from his facile pen. The E flat is inscribed by him June 26, 1788, but it was probably written between the 17th and 26th of that month. Though not constructed upon as grand a scale as its two associates it is characterized by remarkable beauty and felicity of expression, and is familiarly known as “the Swan Song.” Hoffmann, in his “Phantasie-stücken,” says of it : —

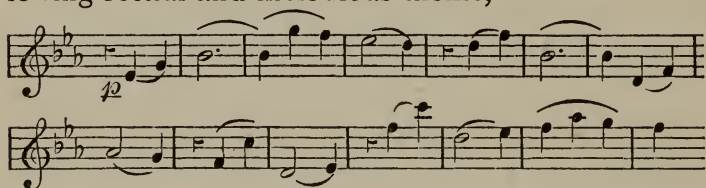
“Love and sadness breathe in sweet spirit-tones throughout. Night falls in purple gloom, and with inexpressible longing we follow the forms which with friendly gestures invite us into their ranks, as they fly through the clouds to join the never-ending dance of the spheres.”

The less rhapsodical Jahn says : —

“The feeling of pride in the consciousness of power shines through the magnificent introduction, while the Allegro expresses the purest pleasure, now

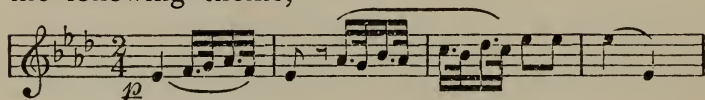
in frolicsome joy, now in active excitement, and now in noble and dignified composure. Some shadows appear, it is true, in the Andante, but they only serve to throw into stronger relief the mild serenity of a mind communing with itself and rejoicing in the peace which fills it. This is the true source of the cheerful transport which rules the last movement, rejoicing in its own strength and in the joy of being."

The symphony opens with a short Adagio built up on solid chords by the whole orchestra, with intervening scale passages for the first violins, and subsequently for the second violins and basses, leading up to the Allegro, which is introduced by the following restful and melodious theme, —



first announced by the violins and on the repeat given over to the basses. The second theme is a cantabile melody of equal beauty and grace, divided between the violins and clarinets. The development of the movement is short, and the second theme is mainly used in association with a phrase at first employed as an accompaniment.

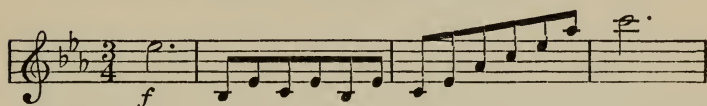
The Andante movement is principally based upon the following theme, —



given out by the strings, which leads up to a second theme of more serious character. The second part

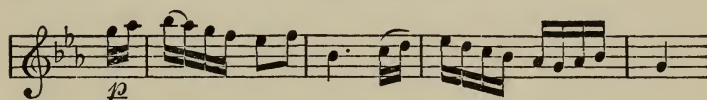
begins with a passionate, almost impetuous theme, at the close of which there is a genuine harmonic display in which the bassoons play a very characteristic part.

The Minuet opens thus cheerfully : —



The Trio sung by the first clarinet, the second playing an arpeggio accompaniment, is one of those lovely passages, lovely in its very simplicity, which are so characteristic of Mozart.

In the Finale the composer gives free rein to his humor and fancy, as well as to his skill in development. It opens with the following theme, —



which is fairly fascinating by its sportive and tantalizing mood. The second theme is so similar in character as to amount to little more than an emphasis of the first, and seems to have been introduced to give more room for the merry thoughts of the composer, which are expressed in bewildering variety of development. The themes themselves count for little as compared with the fanciful, elaborate structure of which they are the foundation. The Finale in fact is a very carnival of gayety and sunshine.

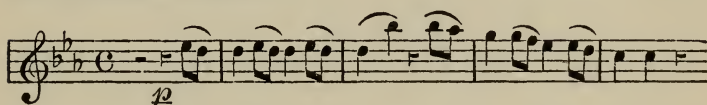
SYMPHONY No. 550 (KÖCHEL), IN G MINOR.

1. ALLEGRO MOLTO.
2. ANDANTE.
3. MINUET AND TRIO. ALLEGRO.
4. FINALE. ALLEGRO ASSAI.

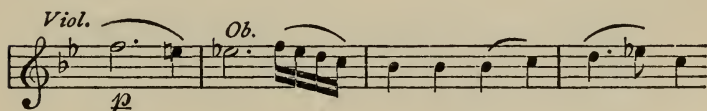
In Mozart's autograph catalogue, the symphony in G minor is set down as written July 25, 1788, which refers probably to the day of completion. As the E flat was finished June 26, it is evident that it was composed between these two dates. Of the sixteen symphonies written between 1773 and 1788 this is the only one in the minor key, and from this fact many authorities have attributed to it an expression of sorrow. It is curious, by the way, how these authorities differ. Nohl says it displays energy, struggle, and victory. Hoffmann writes : " Love and melancholy breathe forth in purest spirit tones ; " and Jahn attributes to it a feeling of deep sadness. " Minor key " has become with us the synonyme of sombreness, sadness, and melancholy ; but Mozart's sadness is not of the tragic kind. Once in the realm of instrumental music, his Hellenic nature never could succumb to the deep distresses of the soul. The restlessness of the first and second movements, the energy of the themes of the Minuet and Finale, the sudden transition from piano to fortissimo, instead of giving us the impression of real anguish or despair, as these writers would have us believe, seem more like the expression of a ruffled temper on the part of the

composer. The symphony has always been a great favorite with composers. Schubert said: "You can hear the angels singing in it." Mendelssohn held it in high esteem; and there is a report that Beethoven scored it over for orchestra from a piano edition, though the score has never been found. Mozart himself was very fond of it, and after its first performance made a second score, adding two clarinets to the oboes, and making other changes to suit the new arrangement.

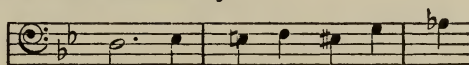
Without the Adagio, which was customary at that time, or any attempt to call the attention of the hearers, the first movement begins at once with the principal theme, —



followed by a new theme which is afterward employed in the most elaborate fashion. Then follows an exquisite melody, —



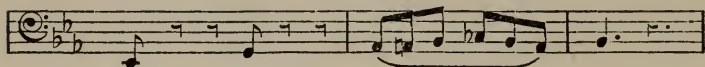
answered in the basses by —



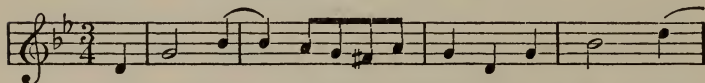
In the second part the principal theme is broken up into bits, shaken about in true kaleidoscopic fashion, and transparent at every turn, thus increasing its beauty.

The Andante is not based on a long cantilena,

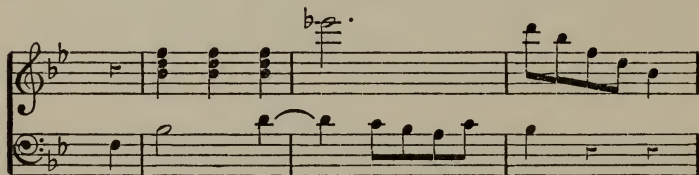
like most of his Adagios, but betrays rather a restless spirit by the short groups which are thrown from the instruments. The germ of the melody appears at the opening in the bass —



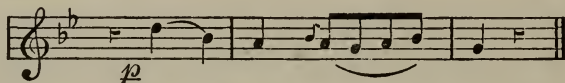
The Minuet, Allegro, opens with : —



The stubborn syncopation is enforced at the beginning of the second part in the following manner, —



and we easily realize that poor Mozart feels out of sorts ; but the cloud soon passes, and in the Trio he smiles again, and dismisses his "blues" with a joke : —



The Finale, Allegro assai, is a work of such marvellous skill that, while the musical student can alone appreciate the genius of the master by close study of the score, yet the listener never is oppressed by its intricacies. All is clear, beautiful, and full of life and energy from the opening phrase,



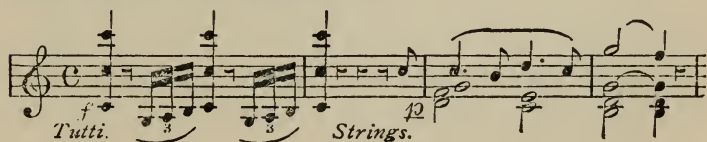
which embodies the character of the whole movement, to the last note. Mozart reared this monument of orchestral writing with the modest means of what would nowadays be called a small orchestra, consisting, besides the string quartet, of two horns, a flute, two clarinets, two oboes, and two bassoons.

SYMPHONY No. 551 (KÖCHEL), IN C (JUPITER).

1. ALLEGRO VIVACE.
2. ANDANTE CANTABILE.
3. MINUET AND TRIO. ALLEGRETTO.
4. FINALE. ALLEGRO MOLTO.

Among all the symphonies of Mozart not one can equal the dignity, loftiness, and skill of the symphony in C, the last from his pen, which by common consent, as it were, has been christened the "Jupiter," both as compared with his other symphonies and with the symphonic works of other composers before Beethoven appeared with his wonderful series. It was composed within a period of fifteen days, and completed Aug. 10, 1788.

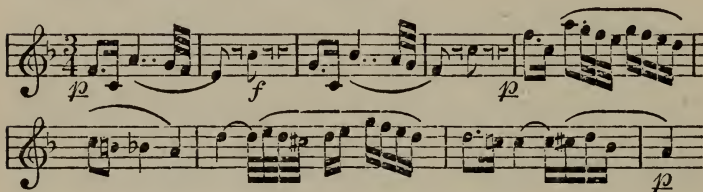
It has no introduction, but begins at once with the principal theme of the Allegro, which is constructed upon two subjects, — the first strong and bold in character at times, and again restful ; and the second gay, even to the verge of hilarity. The first theme is as follows : —



The second theme, which is full of the genuine German *Gemüthlichkeit*, is given out by the strings, and its hilarity is intensified by the following episode, which dominates the whole movement, so far as its expression is concerned : —



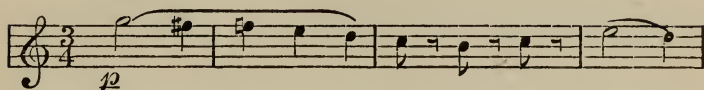
The Andante is highly expressive. The materials which compose it are exquisite melodies whose beauty, especially that of the first, with muted violins, must appeal even to the dullest ear. The opening theme is as follows : —



After a repetition of four bars by the basses a new melody appears for the bassoons, which leads up to the second theme, given out by the oboes and full of rest and contentment. A charming Coda brings the beautiful first part of the movement to its close. The second is devoted to the contrapuntal development of all this melodious material, which is accomplished with marvellous skill, and at the close returns to the original key and melody.

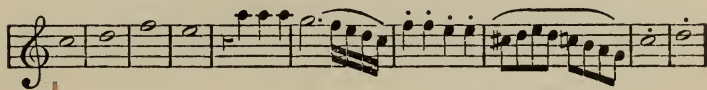
The Minuet is one of the happiest and most charming of all his numbers in this rhythm. There is a swing, an elasticity of movement, at once light and free, and a gayety and freshness which belong

almost exclusively to Mozart. It begins with the following theme : —

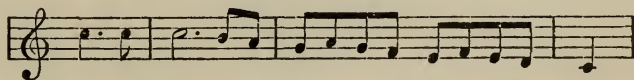


The Trio is in the same key, and is equally happy in its expression of naïveté and cheerful humor.

The Finale is the masterpiece of the symphony. In combinations of the most astonishing contrapuntal skill with freedom of movement it will always remain a monument to the genius and knowledge of the composer. It almost seems as if in this last movement of his last symphony Mozart desired to give to the world an immortal legacy which should forever bear witness to the greatness of his musical name. It is built up on four themes developed in fugal treatment. Colossal figures of counterpoint are combined with the most graceful motives, each thoroughly individual in character and all fitted together in every variety of union, but never at the sacrifice of that grace and fancy for which Mozart is so conspicuous. The first theme is an old church-music phrase which was a favorite with him : —



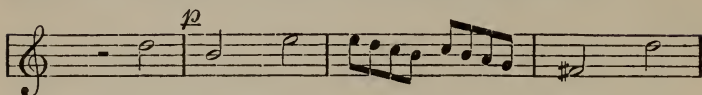
The second theme is announced at once : —



At its close the first is treated as a five-part fugue, after which the third theme appears on the violins :



The fourth theme enters in graceful fashion : —



These are the materials which Mozart elaborates with marvellous skill. As the development proceeds he inverts the second theme, giving a fresh melodic subject, which enters into the combination as clearly and individually as its companions. Thus on into the Coda, which again reveals the masterly skill of the composer and the ease with which he treated the most intricate contrapuntal difficulties. It is not necessary to follow the progress in detail, for in spite of all its complications the movement will always commend itself to the hearer by its smooth, flowing character, showing that however difficult these ingenious and elaborate contrivances may seem they did not exist as difficulties to the composer, but were only used as symbols to express the glowing, animated picture which occupied his thoughts. That picture was one of human life in its most powerful, active, and dignified phases.





PAINE.

JOHAN K. PAINE, one of the few really eminent American composers, is well known, not only in this country, but also in England and Germany, by his symphonic works. His larger orchestral pieces have been made familiar to American audiences by Mr. Theodore Thomas's band, and have met with great success. His style of composition is large, broad, and dignified, based upon the best classic models, and evinces a high degree of musical scholarship. The list of his principal instrumental compositions is as follows: First symphony, in C minor, op. 23, composed in 1875, and first performed in Boston by the Thomas Orchestra, Jan. 26, 1876; Second symphony, in A major, op. 34, entitled "Spring," composed in 1879-80, and first performed in Cambridge, Mass., March, 1880, the composer himself having also conducted it at a Brooklyn (N. Y.) Philharmonic concert in 1883 and in Boston in 1884; symphonic poem to Shakspeare's "Tempest," in D minor, op. 31,

composed in 1876, and first performed in New York by the Thomas Orchestra in October, 1877; overture to Shakspeare's "As you like it," op. 28; Duo concertante for solo violin, violoncello, and orchestra, in A major, op. 33; piano and violin sonata, in B minor; and trio in D minor, for piano, violin, and violoncello, op. 32.

SYMPHONY No. 2, IN A. (SPRING.) Op. 34.

1. INTRODUCTION. ADAGIO SOSTENUTO. (The Departure of Winter.) ALLEGRO MA NON TROPPO. (The Awakening of Nature.)
2. SCHERZO. ALLEGRO. (May Night Fantasy.)
3. ADAGIO. (A Romance of Springtime.)
4. ALLEGRO GIOJOSO. (The Glory of Nature.)

As already stated, the Spring symphony was composed in 1879-80. It is a work characterized by scholarly dignity and purity of style, as well as by the grace and freedom of its musical ideas and their adaptation to the expression of definite programme-music through the medium of brilliant and effective instrumentation. Altogether, it is by far the most important work yet produced by an American composer.

The Introduction is clearly typical of the melancholy and frigid desolation of winter. It begins with a suggestive minor theme for the tenors and 'cellos, the contrabass and horn furnishing the background. As the harmony is increased it grows grimmer and more agitated in tone, until a tremolo of the strings makes way for a melody for the

clarinet, — harbinger of spring. It is followed by a tempestuous climax. The winter is going out like a lion. As the storm subsides, it gives place to a pianissimo tremolo of the strings leading to a change to the major key. Spring has come. The violins keep up their tremolo, as if filled with anticipations, when suddenly the principal theme is given out by the second violins and 'cellos, soon joined by the violins and clarinets in a bright stream of melody, after which the violins resume their suggestive episode. Fresh motives, clear, cheerful, and buoyant in character, are introduced, with which the winter theme strives in vain contention. Near the close a sweet melody for the violins occurs, and the Allegro ends with the tremolo taken at first fortissimo and gradually dying away.

The Scherzo is entitled "May Night Fantasy," and well answers to its name. It opens with a graceful, airy theme, which in its melodious progress, accompanied by the songs of birds and the sounds of animated nature calling from instrument to instrument, is a genuine bit of spring poetry, full of gay color and warm, rich tone. The Trio finely contrasts with the tenderness of its cantabile melody.

The Adagio is broadly laid out. The principal theme is in sombre color, but very poetic in its feeling, and tinged here and there with reminiscences of the winter theme. It is undoubtedly intended for a reverie, full of restless aspiring and serious introspection. The theme pervades the

whole movement, and is enriched by subsidiary phrases from the various instruments of the same general character.

The Finale, *Allegro giojoso*, is a noble and exalted climax to the work, its distinguishing feature being a grand chorale-like theme of thanksgiving expressing the joy of man over the return of spring and the glory of Nature. The opening theme is bright and exhilarating, and after its full development alternates with the swelling pæan of praise, which is exceedingly impressive in its repeated utterances by full orchestra.





RAFF.

JOSEPH JOACHIM RAFF has left the world eleven important symphonies, which are among the finest illustrations of programme-music that the modern German school has yet given us. The No. 1, "An das Vaterland," was written in 1863, and secured the prize offered by the Gesellschaft der Musikfreunden, Vienna. This was followed by No. 2, in C, and No. 3, "Im Walde," in 1869; No. 4, in G minor, in 1871; and No. 5, "Lenore," in 1872. In 1876 No. 6 appeared, with the somewhat formidable motto, "Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben" ("Lived, struggled, suffered, fought, died, crowned"), which clearly enough typifies the career of many an artist who has struggled and suffered through life, and to whom the "woven" wreath of success has come only after he has passed away. In 1877 his Alpen symphony appeared, the first movement of which is a remarkable piece of tone-painting. No. 8, "Sounds of Spring," was

written in 1878, and is in four movements, whose character is described by these mottoes: Allegro, "Nature's Awakening," "Walpurgis Night;" Larghetto, "First Blossoms of Spring;" and Allegro, "The Joys of Wandering." This was followed by three more symphonies completing the cycle of the year, — "Summer" (1880), "Autumn" (1882), and "Winter" (1883).

SYMPHONY No. 3, IN F MAJOR (IM WALDE). Op. 153.

1. ALLEGRO. (Am Tage Eindrücke und Empfindungen. "Day-time. Impressions and Sensations.")
2. LARGO. (In der Dämmerung. *a.* Träumerei. *b.* Tanz der Dryaden. "Twilight. Reverie. Dance of the Wood-nymphs.")
3. ALLEGRO. (Nacht. Stilles Weben der Nacht im Walde. Einzug und Auszug der Wilden Jagd mit Frau Holle und Wotan. Anbruch des Tages. "Night. The Quiet Murmur of Night in the Forest. Arrival and Departure of the Wild Hunt with Dame Holle and Wotan. Break of Day.")

The mottoes of the symphony in F major clearly enough express its meaning. It is a picture of day-time, twilight, and night in the woods. The first two movements are suggestive. The third attempts actual description, and with remarkable success. The first movement bears the title "Impressions and Sensations," reminding one of Beethoven's guide in the Pastoral symphony: "Expressive of feeling rather than painting." It begins with an introductory call from the horns, followed by the strings, pastoral

and mysterious in its effect, and throwing out hints of the subsequent theme-material of the movement. The first theme is given out by the strings, followed by a new phrase for strings and wind instruments, and leading up by ingenious modulations to a long second theme, which after full statement is partially repeated by the horns, with accompaniment of violins. A new figure follows for the bassoons, with the development of which the first part of the movement comes to a close. In the further treatment of the thematic material frequent use is made of the horn signal in the Introduction. This and a fresh phrase for the violins, used as accompaniment, play an important part in the elaboration. All the themes pass in review, the beautiful second entire, and the Coda brings to its close this charming picture of the quiet surprises of woodland in an autumn day.

The second movement, entitled "Twilight," consists of two parts, "Reverie" and "Dance of the Wood-nymphs," the first, *Largo*, and the second corresponding to the *Scherzo* and *Trio* of the orthodox form. After a short introduction the *Largo* begins with a beautiful and suggestive melody, — the reverie of the dreamer. After a short episode it is repeated, this time by the first horn and violas, with the remaining horns, violins, and 'cellos accompanying, — an effect which is not only thoroughly in keeping with the character of the dream-picture itself, but admirable from an artistic point of view. After another episode the theme returns twice, —

the first time with heightened pastoral effect, and the second time in much the same manner as when originally given out. The Scherzo opens with a lively passage for the flutes, and the Trio starts off on the strings. It is in reality a dance movement, — the dance of the Dryads, — but before its close the Reverie motive of the Largo appears, and thus unifies the movement and completes the picture of the dreamer and his reverie intruded upon by the dancing wood-nymphs.

In the final movement, the mythologies are somewhat mixed. The graceful Dryads disappear in the twilight. Night comes on, and the grim spectres of the Northern sagas make their appearance, rising from the caverns of the earth and joining in the Wild Hunt in the air, — sad presage of coming death to the unfortunate spectator at the diabolical scene. Darkness has overspread the forest, and the opening theme, with its fugal treatment and frequent repetitions, is typical of the stillness of night. That stillness is soon broken. In marked rhythm the strings and clarinets, supported by the 'cellos and bassoons, announce the approach of the Wild Hunt and its unearthly saturnalia. It is needless to follow the musical devices which the composer employs to produce his effect. There is no mistaking the meaning of this orgy. The same theme which announced the tramp of the hellish crew tells us they have passed by. Once more the Stillness of Night theme returns, but, like Emerson's "Brahma," they "turn and pass and come again."

The horrible uproar is resumed ; but at last they disappear, and stillness settles down once more, not to be disturbed again until a theme from the first movement appears. It is the dawn of breaking day, and from this we pass on into the sunrise.

SYMPHONY No. 5 (LENORE). Op. 177.

1. ALLEGRO. ANDANTE QUASI LARGHETTO. (Liebesglück. "Happiness in Love.")
2. MARCH TEMPO. (Trennung. "Separation.")
3. ALLEGRO. (Wiedervereinigung. "Reunion in Death." Introduction and Ballad after Bürger's "Lenore.")

The Lenore is confessedly the best of Raff's symphonic works. It is written in illustration of Bürger's grewsome ballad, although it is only the third movement that is so marked by the composer. In the ballad itself the maiden Lenore mourns for her lover William, who has gone to the wars and from whom she has received no tidings, although peace has been declared. Hearing nothing of him from his returning comrades she becomes frenzied, and blasphemes. In the night, however, there is a knock at her door. It is her lover, who informs her that he must bear her away a hundred leagues to their bridal chamber. She mounts his steed behind him, and away they fly through the darkness. They meet with many grim encounters on the ride. A train of mourners bearing a corpse to the grave forsake it and join in the ghastly ride. Spectres dancing about a gibbet also fall in. At last, as day

dawns they rush through a gate into a cemetery, William discloses himself to her as a skeleton, and the unfortunate Lenore at last finds relief from her sorrows.

The symphony is divided into three parts, the first of which, "Happiness in Love," consists of two movements corresponding to the first Allegro and Adagio of the usual symphonic form. They are entitled Allegro and Andante quasi larghetto. The two principal themes of the Allegro are simply expressions of happy, passionate scenes between the two lovers. In the third melody tenderness and longing speak out, which change to anxiety and foreboding in the development of this section of the movement. The second part of the movement is a delightful representation of the discourse of the lovers, in which it is not difficult to imagine William listening to the anxious expressions of Lenore and seeking to quiet her and allay her apprehensions.

The second movement is in march form, for war has broken out, and the lover must take his departure. The fascinating march is so familiar by its frequent performance that it hardly needs more than mere reference. It is interrupted by an episode of an agitated character, which graphically depicts the parting of the lovers and Lenore's grief and despair. Then the march is resumed, and dies away in the distance as the movement comes to a close.

The final movement is the one which the composer has indicated as being after Bürger's ballad,

to which the other two are introductory. It opens with a plaintive theme given out by the strings, suggestive of Lenore mourning for her lover as she wakes from troubled dreams. Then follows an intimation of her fate in a brief phrase for the trombones. The Trio of the march tells the story of her despair, for the army has returned without her lover. Her blasphemy and the remonstrances of her mother are clearly indicated. The recurrence of the first theme leads up to a rhythmical figure for the viola, representing the tramp of the steed bearing the spectre bridegroom. The bell tinkles softly, and Lenore descends to meet her lover. Then the 'cellos take up the figure, retaining it to the close. The terrible ride begins. The bassoons and oboes carry on the dialogue between the spectre and his bride. One after another the constantly intensified and impetuous music pictures the scenes of the ride, the 'cellos and other strings keeping up their figure. A gloomy dirge tells us of the funeral train, and a weird theme in triple time of the spectres' dance about the gibbet, accompanied by wild cries of the night birds. More and more furious grows the ride until the graveyard is reached, when after a moment of silence following the transformation, a chorale strain is heard, with a sad and tender accompaniment. The wretched maiden has at last found rest.

SYMPHONY No. 8, IN A (FRÜHLINGSKLÄNGE). Op. 205.

1. ALLEGRO. ("Nature's Awakening.")
2. WALPURGIS NACHT.
3. LARGHETTO. ("First Blossoms of Spring.")
4. ALLEGRO. ("The Joys of Wandering.")

The symphony No. 8, in A, is entitled "Frühlingsklänge" ("Sounds of Spring") and is the first of a series of four, the other three being "Im Sommerzeit" ("In Summer Time"), "Zur Herbstzeit" ("In Autumn"), and "Im Winter" ("In Winter"). The first movement, Allegro, begins with a long Introduction intended to depict the quiet of Nature before the awakening from her winter sleep. It opens with long-drawn pianissimo chords given out by the string orchestra, with bassoons, to which the first horn imparts warmth and vitality with the opening tones of the first subject. The oboe, and after a few measures the flute, take up the theme with increasing life; and at last the violins give decided animation to the movement, followed by the wood winds, which furnish bright and cheerful color. The call of the various instruments is answered by the full orchestra, which announces the theme entire, and with it the full awakening of Nature and her freedom from the sombre influences of winter. A charming pastoral episode leads up to the second theme, — a spring song for the violins, followed by a free canon for the strings, resolving into a Coda for the new subject. The development of the two themes then occurs in

the usual form, and the reprise closes with a jubilant outburst suggestive of a chorus of praise.

The second movement, "Walpurgis Night," brings us into Mendelssohn's world of fancy, but not with his light and airy step. It is weird and grotesque, instead of fanciful. Witches take the place of elves. They enter quietly at first, but as their numbers increase, with suggestions of the Wild Hunt, — a supernaturalism of which Raff is very fond, — they march on to their May orgies amid a din of trumpets, trombones, and horns, filling the air with horrid sounds sufficient to scare away all the spring nymphs and dryads. Their song accompanies a wild and furious Tarantella as they perform their sacrifice. Then comes a sudden alarm; and the ghostly celebrants disperse, for the dawn is approaching.

The third movement, Larghetto, brings welcome relief after all this blare and din. It is entitled "The First Blossoms of Spring," and opens with a suave and tender melody, most poetically orchestrated, and treated with unusual refinement to the end. The second theme is equally pretty and sentimental, and enhances the graceful and spring-like effect of the movement. The theme is intoned by the violins with a pizzicato accompaniment by the 'cellos, which in turn take up a fresh, melodious phrase, the violins carrying the accompaniment in graceful semi-quavers. In the close there is an effective imitation of a bell, produced by the flutes in combination with the pizzicato of the second violins.

The fourth movement, "The Joys of Wandering," is characterized by a resumption of the clamor and noisy resonance of the first two. Spring, with its blossoms and songs of birds, is evidently left behind, and the wanderer is out in the world seeking freedom and happiness. The symphony closes with a long Coda in which the brass instruments dominate. Though very pleasing by its variety in effects and realistic color, it has not made such an impression as the "Lenore" or "Im Walde," — his earlier works; but of the series to which it belongs it is unquestionably the most popular.





RHEINBERGER.

JOSEPH GABRIEL RHEINBERGER was born at Vaduz, in Lichtenstein, March 17, 1839, and displayed his musical talent at a very early age. He studied the piano in his fifth year, and in his seventh was organist in the church of his native place. At the age of twelve he entered the Munich Conservatory, where he remained until he was nineteen, when he was appointed one of its teachers; at the same time he became organist at the Hofkirche of St. Michael, and afterward director of the Munich Oratorio Society. In 1867 he was appointed professor and inspector of the Royal Music School, and since 1877 has been the royal Hofkapellmeister, directing the performances of the Kapellchor, — an organization similar to that of the Berlin Domchor. He is a very prolific composer, nearly two hundred works having proceeded from his pen. Among them are the "Wallenstein" and "Florentine" symphonies; a Stabat Mater; two operas, "The Seven Ravens" and "Thürmer's Töchter-

lein ;" incidental music to a drama of Calderon ; a symphony-sonata for piano ; a requiem for the dead in the Franco-German War ; theme and variations for string quartet ; a piano concerto ; five organ sonatas ; the choral works "Toggenburg," "Klärchen auf Eberstein," "Wittekind," and "Christophorus ;" and a large number of songs and church pieces, besides much chamber music.

SYMPHONY No. 1 (WALLENSTEIN). Op. 10.

1. VORSPIEL.
2. ADAGIO. ("Thekla.")
3. SCHERZO. POCO PIU MODERATO. ("Wallenstein's Camp. The Friar's Admonition.")
4. FINALE. ("Wallenstein's Death.")

The great hero of the Thirty Years' War has been celebrated by Schiller in two of his dramas, — "The Piccolomini" and "The Death of Wallenstein." The former is introduced by a one-act prologue entitled "The Camp of Wallenstein." They are episodes from this trilogy which the composer has chosen for musical illustration. Thus in the Vorspiel, or prelude, he undertakes a sketch of the great soldier himself ; the Adagio brings before us a picture of the devoted Thekla ; the Scherzo is based upon the prologue already mentioned ; and the Finale delineates the close of the tragical story.

The opening movement, an Allegro, entitled Vorspiel, in its animated principal theme sketches

the hero conscious of his strength, full of ambition, and dominating the camp. Other themes more tender in character follow, evidently suggestive of his relations to Max and Thekla, the devoted but sorrowful princess of Friedland. Short and sombre motives occur, foreshadowing the impending doom of the hero. The Vorspiel plays the same part for the symphony that the overture does for the opera. It sketches its scenes and sentiment, and its themes reappear in the other three movements.

The Adagio, entitled "Thekla," is a character-sketch, opening with a first theme of extraordinary beauty. The second theme, given out by the wind instruments, accompanied by the violins, is very tender and plaintive in character, and is evidently intended for a picture of Wallenstein's daughter. A short episode follows, touching upon her love for Max, and the movement closes with a delineation of the unrest which ever after follows the unfortunate maiden.

The third movement, Scherzo, "Wallenstein's Camp," is a graphic tone-picture of the stirring, picturesque scenes, the laxity of discipline, the mutinous character of the soldiery, and the utter disregard of all law, save camp-law, that obtained among Wallenstein's insubordinate, plundering troops. It opens with a theme full of gayety and abandon, given out by the violins, followed by several shorter themes and episodes intended as pictures of the wild scenes among the Croats, Uhlans, Yagers, Cuirassiers, and camp-followers of Wallenstein.

After the development of this material the principal subject returns and leads up to a new theme, — an old Netherlandish troopers' song, called "William of Nassau," which was a great favorite in the time of the Reformation. After its development, which is accomplished in a very effective manner, the Trio, *poco piu moderato*, called "The Friar's Admonition" (which in the prologue is a scene for a Capuchin who enters amid the general revelry and hurls his maledictions at Wallenstein), begins with a phrase in mock ecclesiastical style, leading up to the principal theme, to which subsidiary phrases respond, evidently suggestive of the soldiers' taunts and menaces. After the development of these episodes, the violins give out a light, vivacious melody in dance tempo. At the close of the Trio, the Scherzo is repeated.

The Finale, "Wallenstein's Death," opens with a short prologue foreshadowing in sombre tones the coming tragedy. The movement really begins with an *Allegro vivace* which recalls martial surroundings. The hero wanders in dreams, and the music delineates his visions. He awakes, and again it paints the bustle of camp-life, then changing to an *Adagio*, as the hero slumbers again. Thus the music alternates between the spirited scenes of the camp and Wallenstein's dream-fantasie, until the trumpets and trombones, in wild dissonances, accompanied by a general outburst from the whole orchestra, announce the catastrophe.



RUBINSTEIN.

RUBINSTEIN occupies a unique position among all his musical contemporaries. As a pianist, he holds perhaps the first place since Liszt's death. At the same time, as a composer, — not alone for the piano, but in a more marked degree as a writer of large works for orchestra and the operatic stage, — he has made an extraordinary success. As a symphonic writer of the romantic school, his work is characterized by the originality and spontaneity of his themes, consummate knowledge of orchestral resources, and boldness and unconventionality in handling his subjects; though all his symphonies are in the orthodox form, except perhaps the "Ocean," which has been amplified and extended to a most unusual length since it was first written. His symphonies are six in number. The First, in F major, was written in 1854; No. 2, in C major (the "Ocean"), appeared in 1868, and some years after its composition he added another slow movement, which now stands as the second, and an additional Scherzo,

which is the fifth, — making six movements in all. The Third symphony, in A major, was written in 1870; and the Fourth (the “Dramatic”), in D minor, in 1875. The Fifth, in G minor, was written in 1880, and is dedicated to the memory of the Grand Duchess Hélène Paulowna, his early friend and patron. No. 6, in A minor, was written in 1886, but does not sustain the reputation of its predecessors.

SYMPHONY No. 2, IN C MAJOR (OCEAN). Op. 42.

1. ALLEGRO MAESTOSO.
2. ADAGIO NON TANTO.
3. SCHERZO.
4. FINALE. ALLEGRO CON FUOCO.
5. ADAGIO. (SUPPLEMENTARY.)
6. SCHERZO. (SUPPLEMENTARY.)

The Ocean symphony, written in 1868, is dedicated to Franz Liszt, the founder of the programme-music of the new school. Although generally considered that it has no definitely pronounced character of tone-painting, the writer has it from the lips of the composer that the headings for the different movements, if he had wanted to make use of them, would have been somewhat like this: First movement, wind and water; Adagio, an evening on the ocean; Scherzo, dance of Tritons and Naiads; while the idea of a triumphal procession of Neptune and his attendants underlies the Finale. With the supplementary numbers five and six the composer laughingly remarked, “I am trying to get

on dry land again." As they are not likely to be performed in connection with the symphony, it is not necessary to consider them.

The opening movement, an *Allegro maestoso* in C major, begins with the chord of the tonic, in a tremolo piano for two measures, above which rises in the third measure a figure in the flutes which sounds like the springing up of a gentle breeze. Later on, this airy triplet figure is offset by a motive for the violins, which, by its even motion of quarter notes and the rise and fall of its melody, seems to portray the slow rolling of the mighty waves. But although such outward signs are obvious, we cannot call this music "programme-music" in the sense that Liszt used the thematic treatment in his symphonic poems. It is rather the appropriate expression of an artistic temperament fully imbued with the grandeur and beauty of Nature (in this case the ocean), and foregoing every temptation to draw on the resources of mechanical dexterity to astonish or coax the public. The symphony breathes the spirit of Beethoven ; and the melodic richness and poetic treatment of the separate episodes, broadening into solemn grandeur as the movement proceeds, place Rubinstein in the front rank of the later symphonists. To single out suggestive phrases and striking instrumental combinations would lead too far in a short review like this, and would not enhance the pleasure we feel in listening to this great work, so overpoweringly suggestive of the wondrous theme of Nature.

The *Adagio non tanto*, in E minor, common time, has for its leading theme a sombre and pathetic melody. Night has spread over the water, and the starry heavens span the billowy deep ; but in the music human interest predominates in this solitude of Nature. It is the contemplative dreaming of the man, the yearning of the human heart for the mystery shrouded from mortal vision by the vast expanse, the almost agonized cry for the solution of the riddle of life, while trying to pierce the impenetrable void between the glittering canopy of night and its dark-faced mirror. The questioning step of the major fourth, D, E flat, A ; the long-sounding call of the horn through the still night ; and the ever-rippling motion in the accompaniment, — are expressions of the poetic nature of the composer through a medium as natural to him as human speech.

The third movement, or *Scherzo*, is an *Allegro* in $\frac{3}{4}$ time, in G major, and displays the rollicking sport of the sea-people. The ponderous gyrations of the basses at the opening may represent the sports of Tritons or sailors. The accompaniment is full of original force and humor, often broad and at times unrestrained, and displaying a certain barbaric trait in the composer. Frequent hearing or thorough study, however, will reveal a dexterity in the handling of the profuse material scattered throughout the movement not often found in Rubinstein.

The *Finale*, *Allegro con fuoco*, in the step of the third in the first motive, has the germ of pompous

festivity, which, although relieved by strains of a quieter character, dominates the whole movement, and reaches its climax in a grand chorale. The trombones carry the noble hymn through the agitation of roaring waves, which storm against it in the rushing figures of the violins, and bring this grand ocean poem to an imposing and befitting close. The plastic lines of the Finale are drawn in grand and noble fashion; and although the detailed working-out does not have the charm of the first movement, the music nowhere loses itself in mere play of sound, but retains the noble character throughout. Whatever may be said of Rubinstein's other symphonies and orchestral writings, with the "Ocean" he has firmly established himself as one of the world's great composers.

SYMPHONY No. 4, IN D MINOR (DRAMATIC). Op. 95.

1. LENTO. ALLEGRO MODERATO.
2. PRESTO. ALLEGRO MA NON TROPPO.
3. ADAGIO.
4. LARGO. ALLEGRO CON FUOCO.

The Dramatic symphony (*Symphonie Dramatique*), next to the "Ocean" the greatest of Rubinstein's works of this kind, was written in 1875, and first produced at a concert given by the St. Petersburg Conservatory in that year. It is written for full orchestra, thus placing the most complete resources in the hands of the composer; and in technical skill, boldness of treatment, and largeness of conception is a

masterpiece of musical art. It illustrates no particular programme, like the "Ocean," but is evidently intended to impress the emotions of the hearer through the agency of music in the same manner as the hearer would be influenced by the progress of a drama. To accomplish this the composer has given free rein to his fancy and moods, and uses strange melodic forms, eccentric rhythms, and unusual changes of tempo *ad libitum*.

The first movement, Lento, developing to Allegro moderato, is essentially tragic in its style, though its themes are simple, despite their elaborate treatment and its intrinsic difficulties. The introduction, Lento, opens with a theme given out by the bass strings in unison. It is subjected to an ingenious variety of treatment, passing from instrument to instrument and repeated in many combinations, finally leading up to the Allegro moderato, or real opening of the movement. It begins with a theme which is developed in a truly dramatic manner, speaking out in interjectory phrases, fragmentary episodes, and even sharp dissonances, rather than in a smooth, flowing expression of musical thought, and leading up to a short prelude consisting of a gentle strain sung by the clarinet, with accompaniment by the strings and introducing the second theme, a stately melody given out by the horns and bassoons and answered by the strings, — a struggle, as it were, between hope and doubt. These two themes are skilfully combined with other matter, and prepare the way for the introduction of still another broad

and heroic theme, which closes the first part of the movement. The development of the remainder of the movement is masterly. There are allusions to all the themes. Sometimes they appear in sharp conflict and again are involved with fresh thematic ideas. As the movement draws to its close, startling dissonances and complicated chromatic passages occur, but they finally resolve themselves, and the principal themes are asserted with unmistakable force and expression, continually increasing in energy to the end.

The second movement, *Presto*, begins with short, sharp signals and intervening pauses, introducing a furious but very rhythmical theme which dominates the whole movement. In the *Moderato* assai a violin solo of a grotesque character occurs. This and other episodes of a somewhat eccentric character give a pleasing variety to the first part. The furious *Presto* soon returns to give place to a delicate and pleasing *Trio* based upon two principal subjects, accompanied by a great variety of melodic figures which play an important part in the development. The *Presto* is then repeated, and a phrase from the *Trio* forms the *Coda*.

The *Adagio* is a simple, beautiful movement, in striking contrast with what has preceded it. It has three principal themes, — the first given out by the violins, the second by the 'cellos, and the third again by the violins. It opens with an exquisitely tender and graceful melody, developed in a delightfully harmonious manner and finally giving way to the second

theme, equally beautiful but more energetic. At its close the opening theme is again heard, first stated by the horns and then as a clarinet solo, with string accompaniment. At its conclusion a third subject appears, given out by the violins. The elaboration of these themes is accompanied by a chorale-like strain for the bass strings, which gives a religious tone to the close.

The Finale opens with an introductory Largo for the full orchestra, at the close of which the Allegro con fuoco enters with furious energy upon a theme for all the strings in unison, followed by an auxiliary subject which is hardly more than stated before the first theme returns, this time the melody being in the basses, and the violins accompanying. These two subjects are developed in the most elaborate and grandiose manner, the fiery, energetic character of the movement being always preserved. During their development a new phrase appears for the violins which is treated in ingenious variations. The remainder of the movement is occupied with the broad and dignified treatment of this thematic material, with numerous episodes interwoven. It flows on with resistless force, constantly gathering fresh energy as new ideas are added, and finally closes with a triumphant outburst in which the principal subject is heard again asserting its superiority.



SAINT-SAËNS.

CHARLES CAMILLE SAINT-SAËNS was born in Paris, Oct. 9, 1835. He began the study of the piano in his seventh year with M. Stambati, and of composition with M. Maleden. His organ master was M. Benoit, and under his tuition he made such good progress that he took the Conservatory second prize in 1849 and the first prize in 1851. In 1853 he was appointed organist at the Church of St. Méry in Paris, and five years later secured the same position at the Madeleine, where he remained nineteen years, finally resigning in favor of Theodore Dubois. Since those days he has become eminent as a composer. His operatic career began about 1872 with "La Princesse jeune." "Le Timbale d'Argent" followed in 1877, "Samson et Dalila" in the same year, and "Etienne Marcel" in 1879. Among his oratorios and cantatas are the "Oratorio de Noël," "Le Deluge," "Les Soldats de Gédéon" and "La Lyre et la Harpe." His symphonies are five in number: No. 1, E flat (1851); No. 2, F (1856); No. 3, A minor

(1878); No. 4, D (1883); and No. 5, C minor (1886). Besides these he has written the symphonic poems: "Danse Macabre;" "La Rouet d'Omphale;" "Phaeton;" and "La Jeunesse d'Hercules."

SYMPHONY No. 3, IN A MINOR. Op. 55.

1. ALLEGRO MARCATO. ALLEGRO PASSIONATO.
2. ADAGIO.
3. SCHERZO. PRESTO.
4. PRESTISSIMO.

Saint-Saëns's Third symphony, dedicated to the late M. Padeloup, the eminent Parisian conductor, was written in 1878. It is scored for full orchestra, except trombones, and is characterized by the gracefulness rather than the depth of its ideas. Two strong chords leading to an animated passage for the strings, which is recitative in its style, and a short episode lead to the first theme, Allegro passionato, given out by the violins, which after imitation by the other strings gives place to the second theme. The two subjects are then ingeniously and spiritedly combined. After the inversion of the second, forming a new melody, a third subject appears for flute and strings. The three are then combined in various positions until the first reappears. The second is used episodically. There are reminiscences of the Introduction, and a Coda formed out of the third closes the movement.

The Adagio is a charming movement for its grace, delicacy, and sweetness, though very short.

It is built up on two themes,—the first of a pastoral character, for the strings, *con sordini*; and the second for the English horn, with strings, this instrument being used with peculiarly happy effect.

The Adagio is in the major key, but the Scherzo returns to the minor. There is no seriousness in the movement, however. It opens with a lively, piquant theme, which after varied repetitions gives place to a second theme, introduced by the horns and taken up by the strings and oboes. The first theme is repeated, and leads to a solo for the oboe. The development of this material is very skilful, and with a vigorous pizzicato, accompanied by the wind instruments in sustained chords, the movement closes.

The final movement, Prestissimo, is rightly characterized. It is an exhilarating dance rhythm of the Saltarello order, starting off with a theme for the first violins, accompanied by the other strings pizzicato. The vigorous skipping melody is followed by a second theme which preserves the same rhythm. The two are then combined in a diversity of styles, and gather fresh interest as the horns take up the merry effect, the piccolo doing good service with the melody. After a slower episode the first theme reappears and goes skipping off again in its spirited dance. In the Coda, the second theme is heard in unison among the strings, and with a few strong, harmonious chords the symphony closes.

SYMPHONY No. 5, IN C MINOR. Op. 78.

1. ADAGIO. ALLEGRO MODERATO. POCO ADAGIO.
2. ALLEGRO MODERATO. PRESTO. MAESTOSO. ALLEGRO.

Saint-Saëns's Fifth symphony was written for the London Philharmonic Society ; and its first performance (July 19, 1886) was conducted by the composer himself. It is somewhat remarkable for its innovations, — such as the division of the symphony into two parts, though in reality they contain in themselves in a vague way the conventional symphonic movements linked together, “to avoid,” says the composer, “the endless resumptions and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture,” — also for the unusual combination of instruments, the prominent place he gives to some which usually play a secondary part, and his new ideas in their arrangement and use, which he justifies upon the plea that “symphonic works should benefit by the progress of modern instrumentation.” The peculiar redistribution of parts will be observed in the following array : Three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double bassoon, two horns, two valve horns, one trumpet, two valve trumpets, three trombones, one tuba, three drums, organ, pianoforte, one triangle, one pair of cymbals, one bass drum, and the customary strings.

Upon the occasion of the first performance of this symphony, the composer himself prepared an analysis of its contents and structure for the programme, which we freely follow. After a slow and plaintive introduction for violins and oboes, the string quartet gives out the first theme, sombre and agitated in character, which after transformation by the wind instruments leads to a second subject, marked by greater repose. After a short development, presenting the two themes simultaneously, the second reappears in new and striking form, though brief in its duration. This is followed by a fresh transformation of the first theme, through the restlessness of which are heard at intervals the plaintive notes of the opening Adagio. Various episodes, introducing a gradual feeling of repose, lead to the Adagio, in D flat, the subject of which is given out by the violins, violas, and 'cellos, sustained by organ chords. It is then assigned to clarinets, horn, and trombone, accompanied by the divided strings. After a fanciful and elaborate violin variation, the second transformation of the initial theme of the Allegro reappears, restoring the old restlessness, which is still further augmented by dissonant harmonies. The principal theme of the Adagio then returns, this-time played by a violin, viola, and 'cello solo, accompanied by the chords of the organ and the persistent rhythm in triplets of the preceding episodes. The movement closes with a Coda, "mystical in sentiment," says the composer.

The second movement, *Allegro moderato*, opens

with a vigorous figure, which is at once followed by a third transformation of the initial theme of the first movement, in more agitated style than the others, and limited to a fantastic character which declares itself in a tumultuous Presto, through which flash at intervals the arpeggios and rapid scale passages of the pianoforte, accompanied by a syncopated rhythm in the orchestra, and interrupted at last by an expressive motive. After the repetition of the Allegro moderato, a second Presto is introduced, in which shortly appears a calm, earnest figure for trombones, in striking contrast with the fantastic character of the first Presto. There is an evident conflict between the two, ending in the defeat of the latter ; and after a vague reminiscence of the initial theme of the first movement, a Maestoso (C minor) announces the ultimate triumph of the new and earnest figure. The initial theme of the first movement in its new form is next stated by the divided strings and the pianoforte (four hands), and taken up by organ and full orchestra. After development in three-bar rhythm, there is an episode for organ, followed by a pastoral theme twice repeated. A Coda, in which the initial theme by a last transformation appears as a violin passage, finishes this unique work.





SCHUBERT.

SCHUBERT'S symphonic works are comparatively unknown to the world, with the exception of the Eighth and Ninth, and the former is only a fragment. They had no influence in their day, as they were not performed during the composer's life-time. The two mentioned above were not played so that the musical world recognized their beauty until many years after his death ; but they have made an impression which will unquestionably be lasting. The others, with the exception of the Fourth, are unfamiliar, and the Fourth is principally known only by its beautiful Andante movement. Like Beethoven, he wrote nine, so far as now known, but it was not until the Eighth that he succeeded in infusing his symphonic work with his own individuality, so clearly expressed in its melodiousness and orchestral color, and displayed freedom and originality both in design and treatment. The influence of the Lied was always strong with him,

and it is clearly manifest in his symphonies, in which the lyric element can easily be traced. They are literally tone-poems. Sir George Grove, an enthusiastic admirer of Schubert, in an appendix to Kreissle von Hellborn's life of the composer, has thrown much light upon the identity of his symphonies. The First, or the earliest known, in D, was written in 1813, Schubert being then in his seventeenth year; the Second, in B flat, in 1815; the Third, in D, in 1815; the Fourth, in C minor, known as the "Tragic," in 1816; the Fifth, in B flat, undated; the Sixth, in C major, in 1818; the Seventh, in E, incomplete, in 1821; the Eighth, in B minor, incomplete, in 1822; and the Ninth, in C, in 1828, written eight months before his death, and after an interval of five and a half years since the Eighth.

SYMPHONY No. 8, IN B MINOR (UNFINISHED).

1. ALLEGRO MODERATO.
2. ANDANTE CON MOTO.

Schubert's Eighth symphony is but a fragment. The first two movements are complete. There are nine bars of a Scherzo, and with them the symphony stops; and yet among all of the composer's works, not one is more beautiful in ideas or perfect in form than this. No more of it has ever been found, and no one knows why Schubert should have abandoned it. The first page of the score is dated, "Vienna, Oct. 30, 1822." For forty-five years it remained

unknown, and it is due to Sir George Grove that it was rescued from its obscurity and given to the world for its constantly increasing delight. That celebrated critic says of it: "Every time I hear it I am confirmed in the belief that it stands quite apart from all other compositions of Schubert or any other master. It must be the record of some period of unusual *attendrissement* and depression, unusual even for the susceptible and passionate nature of Schubert." The score was published in 1867, and the first performance was given at the Crystal Palace, London, on the 6th of April in the same year. Since that time the symphony has become one of the favorite numbers on the concert-stage.

The Allegro opens at once and without introduction with an impressive subject given out by the 'cellos and basses. At its close the oboes and clarinets take up a melodious theme *pianissimo*, the violins accompanying it in an agitated manner. After a short development of this theme the 'cellos enter with a melody which will never cease to fascinate the hearer with its wonderful beauty and grace of motion. After its repetition by the violins in octaves there comes a pause followed by a most passionate declaration in the minor, as if to drown the memory of the former moment of happiness. The beautiful theme again returns, however, and the first part of the movement closes with a struggle between these expressions of perfect happiness and wild passion. The second part opens with the

original subject varied for the basses, which is grandly developed amid full orchestral outbursts up to a powerful climax. As it dies away, the first theme re-enters, and is again treated with charming variety, the whole closing with another climax in which the opening subject forms the material of the Coda.

The Andante begins with an introductory passage for the horns and bassoons, the double-basses accompanying pizzicato, leading up to another lovely theme given out by the violins. After a striking development of this theme the second subject is stated by the clarinets with string accompaniment, repeated by the oboe with the addition of a new phrase, in which the flute joins. The whole orchestra follows with stately harmony, succeeded by an episode which leads up to a new treatment of the second theme by the strings. Then follows the customary repetition in brilliant detail. The Coda is full of melodious beauty, and closes this delightful work.

SYMPHONY No. 9, IN C MAJOR.

1. ANDANTE. ALLEGRO MA NON TROPPO.
2. ANDANTE CON MOTO.
3. SCHERZO. ALLEGRO VIVACE.
4. FINALE. ALLEGRO VIVACE.

The symphony in C, the last and culminating work of Schubert's genius, is literally his swan-song. It was begun in March, 1828, and on the

19th of November of the same year he passed away. After the completion of the work he gave its score to the Musik-Verein of Vienna; but it was found too difficult for performance, and was laid aside at Schubert's own request. After his death, however, the Verein seems to have been animated with fresh zeal, as it mastered the work. On the 12th of December following his death, it was produced at the Redouten-Saal in that city, and was repeated in the ensuing March. It was then neglected and forgotten until 1838, in which year Schumann visited Vienna, and finding the score, obtained permission to take it with him. He at once went to Leipsic, where Mendelssohn was at that time conducting the Gewandhaus concerts, and together the two friends and composers studied it. It did not take them long to discover its beauty, notwithstanding its length. It was performed at the Gewandhaus, March 22, 1839, and Schumann, writing of the impression produced upon him, says : —

“ One must appreciate that more than mere melody, something above sorrow and joy, lies concealed in this symphony. Nay, more ! In listening to symphonies like this, we are transported to a region where we never remember to have been before. Here we have, besides masterly power over the musical technicality of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and permeating the whole work a spirit of romance such as we recognize in other works of Franz Schubert. This heavenly, long-drawn-out

symphony is like some romance of Jean Paul's which ought never to end."

There is no motto to give us a clew to the composer's meaning in any part of the symphony, except a mere hint, "*à la Zingaresa*," over one theme. Schubert's residence in Hungary at the country-seat of Count Esterhazy has left a certain impress upon many of his works; and if we consider the manner in which he reproduced the spirit of Hungarian music in his piano divertimento for four hands we shall certainly find an undercurrent of the same feeling in this symphony, and particularly in the first two movements. The Finale has been compared to an illustration of the myth of Phaeton and his adventures in the chariot of the sun, but this is a mere fancy.

The first movement opens with an introductory Andante, the tender, fairy-like melody of which is assigned to the horns alone, afterward repeated by oboes and clarinets. After working up at some length a start is made pianissimo, and a grand crescendo, enlivened by a triplet figure, leads to the Allegro, the strings giving out the bold, decisive first theme answered by the winds in triplets. The second theme, stated by the oboes and bassoons, is in striking contrast with the first, and really establishes the rhythm of the movement. An episode growing out of this theme, and a third broad subject in which the trombones are employed with striking effect, constitute the principal material of the movement. The Coda is long and copious,

closing in rather accelerated tempo marked by a repetition of the triplet figure of the initial theme.

The Andante opens with a short prelude for the strings, after which the oboe starts off with the first theme, — a quaint, plaintive, bewitching strain which has every characteristic of gypsy music, closing with a significant four-note cadence which seems to have haunted Schubert throughout the rest of the work. The theme is repeated with variation and the addition of the clarinet, after which the oboe gives out a new phrase succeeded by an episode of an agitated, even furious, character, after which the fascinating first theme returns. The second subject, entering pianissimo, is ingeniously treated, and closes with a charming horn episode of which Schumann said: "There is one passage in it where the horn is calling as though from a distance. It seems to come from a heavenly sphere. Here everything else waits and listens as though some celestial messenger were hovering around the orchestra." The opening subject then returns, this time for oboe, which soon plays its part as accompaniment for a charming solo passage for the 'cello. A change of key, and the second subject returns with fresh treatment. The horn episode is heard again, and the movement closes with the fascinating opening theme.

The Scherzo starts with a unison passage for strings, followed by a boisterous episode for the oboes and horns in which the four beats already alluded to make themselves felt. The second

subject, given out by the strings, with accompaniment of clarinets and bassoons, is light and playful in character. The Trio opens with horns and clarinets, leading to a broad melody for the winds, with string accompaniment, producing a brilliant orchestral effect; and with the Scherzo, *da capo*, the movement closes.

The Finale crowns this extraordinary work with a fitting climax, impetuous and resistless in its rush, with the four beats asserting themselves all through it. After an introduction of a most energetic and sonorous character, the first theme is announced by the oboes and bassoons, with the violins accompanying in triplets of fiery velocity. The second theme is led off by the horns, the violins still in the mad impetuous sweep of their triplets, and the first half of the movement closes with a working-out of part of the second theme. The second part is fiery in its energy, and closes with an immense crescendo, beginning with the violas, double *pianissimo*, and spreading over one hundred and sixty-four measures before coming to a final rest.





SCHUMANN.

SCHUMANN'S symphonic work was clearly evolutionary in its origin. At the time of his highest development he was filled with the idea that he must create something out of his romantic imagination and produce it in a form which had been already established. His songs are pictures, but they did not satisfy him. He then tried the sonata form, with still less satisfaction. In 1839 he writes to Dorn: "There remain only symphonies for me to publish and make heard. I often feel that I would like to crush the pianoforte; it grows too confined for my thoughts. It is true I have as yet but little practice in orchestral composition; still I think I shall master it." That he needed and appreciated the necessity of this mastery is shown by his remark in another letter, to Meinardus: "If one would create in free forms, one must first be master of the strict forms which hold good for all time." He commenced that mastery at once with all the ardor of his nature. He grounded himself on Beethoven, Haydn, and

Mozart, and critically studied and analyzed Schubert, and was specially influenced by Mendelssohn. How well he accomplished his task was shown by his very first symphony, the B flat, op. 38, as well as the "Overture, Scherzo, and Finale," in E major, op. 52, and the three symphonies which followed it. He kept the old form, and yet he retained his individuality. He grafted the romantic upon the classic form, and it remains as entirely Schumannish as his songs. Though he began this work late in life, and when he was not thoroughly acquainted with all the possibilities of instruments, he has left these evidences of his skill in the higher forms which by common consent are adjudged as superior to any of the works of his contemporaries, and which have had and will continue to have, an important influence in the world of symphonic forms. The dates of his symphonies are given in the sketches which follow.

SYMPHONY No. 1, IN B FLAT. Op. 38.

1. ANDANTE UN POCO MAESTOSO. ALLEGRO MOLTO VIVACE.
2. LARGHETTO.
3. SCHERZO. MOLTO VIVACE.
4. FINALE. ALLEGRO ANIMATO E GRACIOSO.

Schumann's First symphony, in B flat, was written in 1841, and was first performed at the Leipsic Gewandhaus concerts, under Mendelssohn's direction March 31 of that year, together with his "Overture, Scherzo, and Finale," which is symphonic in its dimensions. It was his first important work for

orchestra, and being written at a very happy period of his life, when at last all obstacles to his marriage with Clara Wieck had been removed, is marked by vivacity and joyousness. According to Hanslick, Schumann himself characterized it as the "Spring symphony." Ehlert, in one of his rhapsodies, says: "It is imbued with the fragrant breath of a young pine grove, amid which the sun plays at hide and seek. It embodies as much of a joyful, bridal air as though Schumann were celebrating his symphonic honeymoon. All its thoughts are aspirations." Schumann himself, in a letter to a friend, writes: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I and others also, for it had such a favorable reception as I think no symphony has had since Beethoven." In another letter he says: "My symphony was born in an hour of ecstasy."

The first movement is prefaced with a brief introduction, *Andante un poco maestoso*, of a passionate and earnest character, its opening phrase, given out by the horns and trumpets, playing an important part in the progress of the movement. In the development there are sombre suggestions; but with a sudden change in the harmony, the flute is heard with a more cheering tone, the violins rush in, and with a grand sweep the whole orchestra opens the fresh and vigorous *Allegro*, its first theme being

similar to that of the Andante. The second theme, prefaced by the horns and given out by the clarinets with viola accompaniment, is a unique and thoroughly characteristic melody. As it is developed it gathers fresh life and force. New and piquant phrases are introduced, and blend with it, one of them forming a charming accompaniment to the first theme. The Coda is constructed freely and broadly, and works up to a magnificent climax leading at last, after a pizzicato passage, to a joyful rhythmical song given out first by the strings and then by full orchestra.

The Larghetto movement is a grand fantasie, full of passionate devotion and almost religious in its character, showing unmistakably the influence of Beethoven. Its opening theme is given out by the violins and then repeated by the 'cellos, a new and characteristic phrase appearing in the accompaniment. Again it appears for the oboes and horns, most ingeniously varied. Its treatment on each re-appearance grows more elaborate, and fresh phrases wander from one instrument to another.

The beautiful fantasie finally dies away, and with slight pause the Scherzo opens, *Molto vivace*, with a vigorous theme which has already been indicated in the close of the Larghetto. As opposed to it Schumann has written two trios in different rhythms. The first, *Molto piu vivace*, is thoroughly original, and rich and tender in its harmony. The second is equally characteristic, and clearly enough reveals the union of Schumann's romantic style with

the old minuet form. At the close of the Scherzo the first Trio again appears, and the movement ends with a diminuendo.

The Finale begins with a scale passage, which is a prominent feature in the movement. Its first theme is fresh, gay, and vigorous, and after its statement leads to an interesting dialogue in which a new and lively subject and the scale-passage of the opening take part. The second theme is full of joyous contentment, and in the development the first theme appears opposed to it, with freshly varied treatment, until the brilliant and powerful close is reached.

SYMPHONY No. 2, IN C MAJOR. Op. 61.

1. SOSTENUTO ASSAI. ALLEGRO MA NON TROPPO.
2. SCHERZO. ALLEGRO VIVACE.
3. ADAGIO ESPRESSIVO.
4. ALLEGRO MOLTO VIVACE.

Schumann's C major symphony No. 2¹ was sketched in 1845 and completed in 1846. It was first performed at a Leipzig Gewandhaus concert, under Mendelssohn's direction, Nov. 5, 1846. Unlike the No. 1, it was written at a time of physical suffering and mental affliction, — the precursors of the malady which led to a distressing fatality ten years later. The symphony itself is a representa-

¹ The C major is in reality the Third symphony, though numbered as the Second, and in order of date follows the B flat, D minor, and E, — known as the "Overture, Scherzo, and Finale."

tion of conflict, but with a happier result, as the triumphant Finale shows. As compared with the First, also, it is laid out on a grander scale, and is more finished in form,—the outgrowth of Schumann's contrapuntal study. Its movements are also closely bound together and related to each other, and by the skilful use of the material of the Introduction an admirable unity of design is secured.

The prelude, *Sostenuto assai*, which introduces the first movement, is in the nature of an overture to the symphony, setting forth its story, furnishing a clew to its meaning, and constituting a bond of union between the various movements. Its opening theme, which is of a lofty and serious character, will be found in each of the movements, and it also foreshadows the leading theme of the first. It is given out by the trumpets, horns, and trombone, with an harmonious accompaniment by the strings. After a few bars a romantic phrase appears in the accompaniment for the wood winds, which is also repeated in the other movements. As the Introduction progresses the time is accelerated, and a new subject is assigned to the flutes and oboes, which leads up to the principal theme, *Allegro ma non troppo*, — a resolute, energetic melody suggestive of conflict, and followed by a vigorous phrase, already heard, but now appearing with a fresh accompaniment and leading to the second theme, of a less energetic character, which closes the first part of the movement. The second part is devoted

to the elaborate development of this thematic material, which leads up to a return of the first theme, after a long organ-point in the basses, with unique wind accompaniment. In the Coda, after a treatment of associated subjects, the trumpets take up the opening of the prelude again, this time in sonorous and aggressive style, clearly indicating the conflict.

The Scherzo shows us Schumann in one of his rare joyous moods, though the movement is dominated by the same general sentiment of energetic resistance. Its first theme is given out by the violins, and is characterized by feverish restlessness, to which a counter-theme is opposed, with an accompaniment in contrary motion. The Scherzo has two trios. The first is a melody in triplets, divided between the wood winds and strings. The second, which is more subdued, is taken by the strings in full harmony. In the return the Trios are displaced by the first theme; and in the Coda, the trumpets and horns, with scale accompaniment by the violins, again give out the theme of the prelude.

The Adagio is in marked contrast to the preceding movements, expressing tenderness and devotion instead of conflict. Without introduction the strings alone sing a passionate love-song, the oboes and clarinets subsequently adding their voices to the beautiful strain. A brief interlude leads to the second theme, assigned to the strings, accompanied by the trumpet and horns. After its statement the love-song is repeated by the violins in octaves trill-

ing downward, the wood winds closing it. The second part closely resembles the first, though very elaborate in its development, and closes peacefully, with no allusion to the trumpet theme of the prelude.

In the Finale Schumann returns to the conflict with renewed ardor and force. It begins with a rapid scale-passage leading up to the martial first theme. The transition to the second theme is characterized by vigorous and striking rhythms. The theme itself, suggestive of the Adagio, is given out by the violas, 'cellos, clarinets, and bassoons, accompanied by the violin scale-passage mentioned above and the wind instruments in triplets, and gradually leads back to a return of the first subject. The end of the conflict is marked by a climax in which the trumpet theme is again heard. After suggestive rests the oboe intones a simple theme, but full of joy and victory, which is worked up to a climax. It then appears broader and more freely for the strings, and from this point moves on to the close like a grand hymn of thanksgiving, the trumpet theme making its last appearance near the end.

SYMPHONY No. 3 (RHENISH), IN E FLAT. Op. 97.

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|-------------|--------------------|-------------|
| 1. ALLEGRO. | 2. SCHERZO. | 3. ANDANTE. |
| 4. LENTO. | 5. ALLEGRO FINALE. | |

The symphony in E flat, though numbered the Third, was the Fourth in order of composition, and is familiarly known as "the Rhenish," the title being

derived from the impressions of life in the Rhineland made upon the composer. It was sketched and instrumented between Nov. 2 and Dec. 9, 1850, in which year Schumann was the municipal director of music at Düsseldorf. Its first performance took place in that city, Feb. 6, 1851. It is a work characterized by exuberant fancy, extraordinary inventiveness and originality and joyousness of feeling, considering the mental disorder which was already preying upon the unhappy composer.

The first movement opens without Introduction, the first theme being at once given out by the violins. After short development it is heard again with increased animation, and leads up to a lively second theme for the oboes, bassoons, and clarinets. The elaboration of these two themes is very long and skilful, and the manner in which Schumann unfolds, develops, and contrasts them and leads up to the reprise shows what rapid progress he had made in his contrapuntal studies.

The Scherzo begins with a characteristic theme given out by the violas, bassoons, and 'cellos, — a melody which is fairly replete with good-nature and old-fashioned humor. After its development a second lively theme occurs and leads up to a subject given out by the clarinets, horns, and bassoons, corresponding to the Trio, and full of color. After its statement the principal theme returns and is ingeniously varied.

The Andante opens with a quiet and beautiful melody for the bassoons and clarinets. The move-

ment is serene and sentimental throughout, and prepares the way for the succeeding *Lento*, the inspiration of which has been outlined by Schumann himself. It is marked "*Feierlich*." The composer at first superscribed the movement, "In the character of accompaniment to a solemn ceremony." This ceremony was the festivity in the cathedral of Cologne consequent upon the elevation of Archbishop von Geissel to the rank of Cardinal, which he had witnessed. When the symphony was published, however, he erased the superscription, explaining his action by saying: "One must not show the people his heart. A more general impression of a work of art is better for them; then at least they will make no false comparisons." The religious pomp which he had seen is clearly apparent, and would have impressed itself upon the hearer even had Schumann left no clew to its inner meaning. Its foundation is a broad and unmistakably ecclesiastic harmony given out in a solemn and stately manner by the trombones, and on this foundation he builds up an elaborate contrapuntal structure which retains the same ecclesiastic form, with added richness and brilliancy. The *Finale* is written in strict form, and introduces new and fresh themes, with the exception of the appearance of the ecclesiastical motive, of which the principal one is the most striking. As to the general character of the symphony Schumann says: "Popular elements had to be prominent, and I believe I have succeeded," which may be an explanation of its title, "*Rhenish*."

SYMPHONY No. 4, IN D MINOR. Op. 120.

1. INTRODUCTION.
2. ALLEGRO.
3. ROMANZA.
4. SCHERZO AND FINALE.

Schumann's Fourth symphony, really his Second, was originally written in 1841, but was not revised and put into its present form until 1851. Its title is "Symphony No. 4, D minor, Introduction, Allegro, Romanza, Scherzo and Finale, in one piece," the parts passing into one another without pause, and united by the use of subjects already stated.

The Introduction opens with a theme for the violas and 'cellos of a somewhat melancholy character, and after its brief development, with a gradually accelerated tempo, the Allegro enters with a theme, dry and difficult in its contents, but used with masterly effect in its development, and presenting unusual strength, in spite of its unmelodious nature. Though there is a second theme, more gracious in style, the first dominates the whole first part of the movement. After the usual repeat the second part is treated in the style of a free fantasie, with entirely new material, in which respect Schumann makes a wide departure from the established forms; and yet there is the same general feeling, the same strength, and no apparent lack of unity, for in this part of the movement appears a semi-quaver figure already used in the Introduction. It is built up mainly on two episodes, — the first given out

with full strength by the winds, and in the repeat by the strings, and the second by the violins. The entire second part is devoted to the elaboration of these two episodes in a bold and striking manner, and it closes with fiery emphasis, in strange contrast with the movement to which it leads.

A single chord binds it to the Romanza, which one critic has beautifully described as "like a shower out of the blue sky." It opens with a simple, plaintive, and exquisitely refined melody, which, once heard, will always linger in the memory. It is given out by the oboes and 'cellos, with the strings pizzicato. A short phrase follows for the violas. Then succeeds a passage from the Introduction which reminds us that this tender Romanza is filling its part in the general symphonic design. A repetition of its phrase leads to a second subject given out by the strings, while a solo violin heightens the beautiful effect with a variation on the principal theme. The movement closes with the tender song that opens it.

The Scherzo opens with a strong, energetic theme for full orchestra, except trombones, which has few reminders of the ordinary Scherzo lightness and caprice. The second part, however, is more gracious, and the Trio is soft and dreamy. At its close the Scherzo reappears, followed by the Trio, in the midst of which there is a moment of restlessness, as if the instruments knew not which way to turn. Instead of leading back to the Scherzo the music diminishes in tone as if it would disappear, when

suddenly the winds give out a melodious phrase leading into the Finale. The short introduction, which contains familiar material, prepares the way for the opening theme, which is also familiar, as it has appeared in nearly the same form in the first movement. At its close occurs a subject only a bar in length which plays an important part in the final development. The second theme is an odd mixture of fancy and frolic. After the customary reprise Schumann gives himself up to his mood, quitting the first subject altogether and elaborating the second until in the Coda we meet with a new and unexpected theme. The Finale closes presto with a genuine Italian stretta.





SPOHR.

LOUIS SPOHR, one of the world's greatest violinists and a composer of world-wide fame, was born at Brunswick, April 25, 1784, and died in 1859, after an unusually long and brilliant musical career. As an extended sketch of his life has already appeared in "The Standard Oratorios" of this series, it is only necessary in this connection to consider his relations to the symphony. Spohr was one of the first of German composers to carry into effect the attractive scheme of programme-music. In almost every one of his symphonies he illustrates definite ideas. His best-known work, "The Consecration of Tone," describes the relation of sound in the various phases of life,—the cradle, the dance, the serenade, the battle-field, and the grave,—showing that music accompanies man from the beginning to the end of his career. In the Historical symphony he illustrates four distinct musical periods, as shown by its title: "Theme the First, the Period of Bach—

Handel, 1720. Adagio, Haydn-Mozart, 1780. Scherzo, Beethoven Period, 1810. Finale, the Most Modern Period, 1840." In his double symphony for two orchestras, called "The Earthly and the Divine in the Life of Man," he sought to represent the two principles of good and evil. The first movement is entitled, "The World of Childhood ;" the second, "The Age of the Passions ;" the third, "Final Victory of the Divine Principle ;" and besides this a special explanatory motto is given to each theme. His Ninth symphony, "The Seasons," is irregular in its form, being in two parts, as follows : "Part I. Winter and Spring. Part II. Summer and Autumn." Spohr wrote nine symphonies in all, covering the period from 1811 to 1849 ; but those we have cited are among the most remarkable as instances of programme-music. Though they have had but little influence upon the later symphonic composers, they will always be of interest as marking a clear departure from absolute form, in which respect Spohr may be regarded as the precursor of the modern school which has grafted the romantic ideas upon the old stock. Though somewhat antiquated in style, viewed from modern standpoints, some of them, and notably the Fourth, still hold their place in concert repertories, and are received with favor by reason of their melodiousness.

SYMPHONY No. 4, IN F (CONSECRATION OF SOUND).
Op. 86.

1. INTRODUCTION AND ALLEGRO. (Silence of Nature before the Creation of Tone.)
2. ANDANTINO, ETC. (Cradle Song, Dance, and Serenade.)
3. TEMPO DI MARCIA. (Military Music. Off for the Battle. Feelings of those left behind. Return of the Victors. Thanksgiving.)
4. LARGHETTO. ALLEGRETTO. (Funeral Chant. Consolation of Tears.)

The Fourth symphony of Spohr's, "*Die Weihe der Töne*" ("Consecration of Sound"), is a notable example of programme-music. The circumstances leading up to its composition are unusually interesting. In the summer of 1832 the composer had been advised by his physician to take the waters at Nenndorf. His wife accompanied him; and among the books selected by her for their reading was a volume of poems by Carl Pfeiffer, a friend of Spohr at Cassel. He had always wished to set something of his to music, and upon looking through the book the "*Weihe der Töne*" struck him as suitable for the cantata form. When he began the work, however, he found that the text did not readily adapt itself to the voice parts. He accordingly changed his intention and decided to set it to instrumental music, using the words as a programme. The work was soon finished with the title, "*Characteristic Tongemälde in Form einer Sinfonie nach Gedicht von Carl Pfeiffer*" ("Characteristic Tone-Pictures in the Form of a Symphony after a Poem

by Carl Pfeiffer”), and accompanied it with a notice directing the poem to be printed or recited when the symphony was performed. In a letter written Oct. 9, 1832, he says : —

“ I have again lately completed a grand instrumental composition, a fourth symphony, which differs greatly in form from the preceding ones. It is a musical composition inspired by a poem of Carl Pfeiffer’s, ‘*Die Weihe der Töne*,’ which must be printed or recited aloud before it is performed. In the very first part I had for task the construction of a harmonious whole from the sounds of nature. This, as indeed the whole work, was a difficult but a highly attractive problem.”

Schumann’s remarks after the first performance of the symphony are also pertinent. He says : —

“ It was perhaps the example of Beethoven’s Ninth symphony — the first movement of which contains perhaps the same poetic ground-thought as Spohr’s first — that induced him to take refuge in poetry. And what a peculiar choice he made, — how true to his nature, his being ! He did not grasp Shakspeare, Schiller, or Goethe, but a poem more formless than music itself (if this be not too boldly said), — a poem in praise of music and painting its effects, describing in tones the tone described by the poet, eulogizing music with music.”

In a work which is so clearly an illustration of the programme, — a series of suggestive tone-pictures whose meaning lies on the surface, — it is not necessary to enter into detailed analysis. The opening movement, “*Silence of Nature before the Creation*

of Tone," is introduced by a vague, formless Largo, like Haydn's Chaos in "The Creation," characterized by portentous, heavy harmonies for the basses and wood winds, and leading up to an Allegro which opens with a principal theme full of melodious sweetness given out by the violins and supported by the flutes. The movement has no second theme. After the opening melody the movement partakes of the nature of a symphonic poem, illustrating the various sounds of Nature, the songs of birds, the uproar of the elements, and the blessings of human speech.

In the second movement, which takes the place of the customary slow movement, we have three distinct themes, forming the ground-work of three pictures. The first is a cradle song of a gentle, soothing character. From this we pass to a dance tempo of a lively, tripping style, and again to a serenade for the 'cello. These three themes are delightfully combined, and give to the movement a peculiar grace and refinement.

The third movement, corresponding to the Scherzo, is marked "Tempo di Marcia." It begins with a brilliant military march announced by the trumpets with full accompaniment of drums and cymbals, and to the same strain the soldiers depart to the battle. Meanwhile the clarinet touchingly sings the grief of those left behind, while, as if in the distance, is heard the tempo of the march. After the return of the troops the movement closes with a hymn of thanksgiving, based upon the old Ambrosian chorale,

—“God, we praise Thee,” with characteristic choral accompaniment.

The last movement begins *Larghetto*, with a funeral chant which in its general form resembles the Finale of the third movement, being based upon the chorale, “Now let us bury the Dead,” given out by the clarinets and ’cellos with full accompaniment. After the funeral episode follows “The Consolation of Tears” in a soothing melody, *Allegretto*, which gradually develops to a celestial strain. Music follows man from the cradle to the grave, and its tones are heard in the better world beyond.





STANFORD.

CHARLES VILLIERS STANFORD was born at Dublin, Sept. 30, 1852. After holding various positions in England, among them that of conductor of the Cambridge University Musical Society, he went to Germany and studied with Reinecke and Kiel. Among his first compositions were an overture for the Gloucester Festival of 1877 and a psalm, which was performed in the same year at Cambridge. He also wrote at Mr. Tennyson's request the overture and Entr'acte music for his play "Queen Mary," which was produced during the previous year. His First symphony, in B flat, was performed at the Crystal Palace in 1879. His three-act opera, "The Veiled Prophet of Khorassan," was given for the first time in Hanover in February, 1881. The next year brought his Second symphony, in D minor, "Elegiac," and a serenade for full orchestra. His Third symphony, the Irish, was written in 1887, and has met with decided success. In addition to these larger works Stanford has been conspicuous as a

composer of chamber and sacred music, and has done good service as a conductor in bringing out works hitherto unknown in England. His position at present is that of Professor of Composition and Orchestral Playing at the Royal College of Music, London.

SYMPHONY No. 3, IN F MINOR (IRISH). Op. 28.

1. ALLEGRO MODERATO.
2. ALLEGRO MOLTO VIVACE.
3. ANDANTE CON MOTO.
4. ALLEGRO MODERATO.

Stanford's so-called Irish symphony was completed in 1887, and was first performed June 27 of that year in one of Herr Richter's London concerts. It met with remarkable success, and this year has made its way to this country, as well as to Germany, Mr. Walter Damrosch having produced it in New York, and Herr von Bülow in Berlin. Like Mendelssohn's Scotch and Cowen's Cambrian, it is said to have grown out of a visit made by the composer to Ireland. It is certainly Irish in spirit as well as in the thematic material employed, and is sufficiently national to secure instant recognition by even an untutored Irish listener. A Latin motto accompanies the score, —

“ Ipse fave clemens patriæ patriamque canenti
Phœbe, coronata qui canis ipse lyra,” —

invoking Apollo's assistance in this transcription of the melodies of the composer's native land.

The first movement, *Allegro moderato*, opens with a melodious theme in the string quartet, unison and *pianissimo*, supported by the winds. After a short development it is repeated in a powerful crescendo by full orchestra. A phrase from the theme is then treated, and leads to the second, given out by the 'cellos in cantabile style and then taken up by the violins. The usual repetition follows, and closes the first part. The second part opens with a working-up of the first theme, followed by the second with ingenious variations. Both themes also appear in the Coda closing the movement.

The second movement, *Allegro molto vivace*, which takes the place of the customary Scherzo, begins at once with a first theme in jig-like movement for the first violins. After its development a short episode follows, given out by the wood winds, which leads up to a genuine peasant melody. The Trio opens with an attractive theme, leading to the Coda, in which the jig returns, closing the movement in spirited style.

The slow movement after some introductory harp arpeggios opens with a sombre, pathetic theme for the flutes and clarinets, several times repeated, and assigned to various instruments until the oboe appears with a second theme, the accompanying figure of which is based upon the old Irish song, "The Lament of the Sons of Usnach." Fresh subjects follow with elaborate treatment, leading to a general pause, which prepares the way for the

Lament theme. A reminiscence of the beginning of the movement and the harp arpeggios furnish the close.

The Finale, *Allegro moderato ma con fuoco*, is based upon two Irish songs, — the first of which, “Remember the glories of Brian the brave,” constitutes the first theme. After its development a fresh modulation leads up to the second theme for string orchestra with bassoons, horn and contrabasses, *pizzicato*, followed by a very melodious figure which prepares the way for further treatment of the thematic material already presented. The second of the Irish themes mentioned above, “Let Erin remember the days of old,” is now given out by three trumpets *pianissimo* with tremolo accompaniment of violins. After the development of this theme occurs the ordinary reprise, and a very skilfully treated Coda concludes the symphony.





SULLIVAN.

ARTHUR SEYMOUR SULLIVAN during the past ten years has been principally known to the musical public by the comic operettas which he has produced in collaboration with Mr. Gilbert, and which have met with a popular success almost unprecedented in the record of such entertainments. It goes without saying, however, that these works are ephemeral, and form no bases for judgment of his musical ability. His future reputation must rest upon the more legitimate compositions he has produced, and which have almost been forgotten in the excitement occasioned by the humor and melodiousness of works of the "Pinafore" kind. Among the former are the beautiful "In Memoriam" overture, the brilliant "Overture di Ballo," the oratorios "Prodigal Son," "Light of the World," and "The Martyr of Antioch," and his symphony in E minor, which shows how successful he has been in the highest form of music.

SYMPHONY No. 1, IN E MINOR.

1. **ANDANTE. ALLEGRO MA NON TROPPO VIVACE.**
2. **ANDANTE ESPRESSIVO.**
3. **ALLEGRETTO.**
4. **ALLEGRO VIVACE E CON BRIO.**

Mr. Sullivan's First symphony was written in 1866, and was first played at the Crystal Palace, London. It adheres to the old form of absolute music in that it has no programme. It begins with an Introduction, Andante, in which a phrase is announced by the basses that not only dominates the Introduction proper, but does good service in the succeeding Allegro. The Introduction leads directly to the Allegro, the first theme of which is given out by the violins, and based upon the phrase already mentioned. The full orchestra is employed in its development, after which follows an episode for the wind instruments, accompanied by the violas, and leading to the entrance of the second subject, which is first indicated by the violins and clarinet, but not clearly shown until it is given out by the flute with the violins in octaves. The usual repeat brings the first part of the movement to a close. In the second part the first and second themes are elaborated with great ingenuity, and reach a very impressive climax, after which a vigorous Coda ends the movement.

The second movement, Andante espressivo, after a brief prelude begins with a theme for the horns and alto trombones, which is fully developed, and

then gives place to the second theme, for the clarinets. The new theme, however, occupies a subordinate position, as the first soon returns, and is treated with charming effect. A new subject presents itself near the close in a solo for clarinet, and the movement ends quietly with reminiscences of the principal subject.

The third movement, *Allegretto* instead of *Scherzo*, opens with a fresh and effective theme given out by the oboe with string accompaniment. It is twice repeated, first by the 'cellos and bassoons with flute and clarinet accompaniment, and then by the winds with string accompaniment, after which the second theme appears, divided between the flutes and violins. Its treatment leads to the Trio, the subject of which is assigned to the clarinets in octaves. After its repetitions, the principal theme returns, and closes the movement.

The Finale, *Allegro vivace e con brio*, opens at once with a vigorous subject for full orchestra which is developed in masterly style. A graceful little episode prepares the way for the second subject, given out by the violins with counter-theme for the winds. The rest of the movement is devoted to the elaboration of this material until the reprise is reached, after which the movement progresses clearly and forcibly to the end.



VOLKMANN.



FRIEDRICH ROBERT VOLKMANN was born in Saxony, April 6, 1815, and after his early instructions in his native town and at Freyberg went to Leipsic, where he met Schumann, whose suggestions were of great assistance to him. His first work, "Phantasiebilder in Leipsic," appeared in 1839; but his principal compositions were written in Pesth, where he resided after the year 1858. His published works include a long list of chamber compositions and numerous pieces for the piano, as well as masses, cantatas, and sacred songs. The serenades and his two symphonies, No. 1, in D minor, and No. 2, in B flat major, have given him a widely extended reputation. Though belonging to the romantic school, his symphonies are based on the classic form. Both in his vocal and instrumental work he shows the results of Schumann's influence, in the choice of ideas as well as in modes of expression, but not at the sacrifice of his own individuality.

SYMPHONY No. 1, IN D MINOR. Op. 44.

1. ALLEGRO PATETICO.
2. ANDANTE.
3. SCHERZO. ALLEGRO MA NON TROPPO.
4. FINALE. ALLEGRO MOLTO.

Volkmann's First symphony, written during his stay in Pesth, in its general structure and spirit clearly shows the results of Beethoven's influence, and yet is characterized by great freedom and originality. The first movement, *Allegro patetico*, begins with a theme given out by the strings in unison, which determines at once the vigorous, energetic character of the whole movement. The motive is retained tenaciously by the double-basses, while the wind instruments take up a quiet melody, leading through a steady crescendo into the second theme, given out by full orchestra. This is followed by a melodic phrase very carefully and skilfully treated. The first theme is then repeated, after which the various subjects are employed with such combinations and additions as appear to grow naturally out of the material, the whole forming a movement of great strength in the genuine symphonic form.

The *Andante* is thoroughly melodious. Its opening theme is first given out by the clarinet, leading to an effective climax. This is followed by a beautifully harmonized passage, moving *pianissimo* around a rhythmic figure on one note given to the horns, which in turn leads back to the principal

melody now taken up by the strings and subjected to elaborate treatment.

The Scherzo starts off briskly with a theme developed from material in the first movement. In the second part the customary Trio changes to an Andantino, and is thoroughly romantic and winsome in style. After elaboration it leads back to the Scherzo.

The Finale, *Allegro molto*, is stately in character and severe in treatment. It contains some fine contrapuntal writing, but is always clear in outline, and closes with a grand climax. The second subject of this movement is particularly noticeable for its combination of pathos and joyousness.





WAGNER.



THE life of Richard Wagner has been fully sketched in the first volume of this series, "The Standard Operas." In this connection, therefore, some description of the romantic history of Wagner's only symphony may be of more interest than a repetition of purely biographical matter. It was written in 1832, when the composer was in his nineteenth year. It had two performances, one of them in Leipsic; and the manuscript was then left with Mendelssohn. After his death in 1847 it could not be found, and for years nothing more was heard of it. The master was too busy with his great work of the future, which culminated at Bayreuth, to give much thought to this work of his youth. In his later years, however, when his fame was assured, he manifested much interest in his earlier compositions, and seemed to be particularly desirous of finding his symphony which had been lost so many years. He wrote in all directions, but could get no trace of it. At last, in 1876, he commissioned his friend, Wilhelm Tappert of Berlin, to go in quest of it.

Tappert made it a labor of love. He went to various cities where Wagner had visited or resided, and made inquiries in every direction. In Dresden he called upon the famous tenor, Tichatscheck, who had been familiar with the composer's circumstances in that city, and who knew that Wagner had left some trunks there when he was forced to flee. At first Tichatscheck disclaimed any knowledge of them, but subsequently remembered that there were some in his attic, though he was ignorant of their contents. Subsequent examination revealed the symphony hidden away there; and it was restored to the composer. Some of the parts were missing, but in 1881 Wagner completed the instrumentation. In 1882 he went to Venice, and in that city the symphony was privately performed in honor of the birthday of his wife, Cosima, he himself conducting. As he laid down his baton at the close, he remarked, "Now I have conducted for the last time." It was a fatal presentiment, for he lived but a short time afterward.

SYMPHONY IN C.

1. SOSTENUTO E MAESTOSO. ALLEGRO CON BRIO.
2. ANDANTE MA NON TROPPO.
3. SCHERZO. ALLEGRO ASSAI.
4. FINALE. ALLEGRO MOLTO E VIVACE.

The Introduction, scored for flutes, oboes, clarinets, bassoons, horns (four), trumpets, drums, and strings, is marked *Sostenuto e maestoso*, and extends over fifty-four bars, — eight bars less than

the introduction to Beethoven's No. 7.¹ Its exordium is ten detached chords, struck with the full power of the orchestra, — a sufficiently emphatic call to attention. Wagner then proceeds to develop a single idea, which serves, with two or three accessories, for the entire prelude, and is therefore very closely worked, principally in imitation. It is carried on by free modulation, variation in details, and transposition of the extreme parts, but always preserving its imitative feature, and nearly throughout sustaining a tremolando upon the medium strings. The composer, as a matter of course, relieves the progress of his main thought by episodical phrases and passages, which twice actually stay its course. The episodical phrases, two in number, may be regarded as interludes, — the first and more important coming between repetitions of the main subject, and being heard well-nigh exclusively from the wood wind. A striking feature is occasional loud blasts upon the horns and trumpets, — one sound, followed by its octave below; noteworthy, also, is the close of the Introduction.

The *Allegro con brio* is founded upon two themes, which so well serve the composer's purpose that no episode, properly so-called, enters into the movement. No sooner has the subject been

¹ A score of the Wagner symphony not being available at the present writing, the author has made use of the excellent analysis printed in the London "Daily Telegraph," and used in the programme-book of the concert in New York, where the symphony was performed under the direction of Mr. Seidl. The text has been slightly condensed.

stated than little canons begin in the wind parts, the strings accompanying with ascending scale-passages upon a pedal C. A restatement of the theme by the full orchestra is followed by another obvious exercise, — the passage in quavers being used as counterpoint to repetitions of the first five notes. So the regulation development of the leading subject proceeds, coming presently to an end, with a full close in the orthodox dominant. But before it ends, and quite incidentally, a phrase is introduced from which he evolves the second motive. The new theme is no less naïvely adapted for counterpoint than its predecessor. Very little examination shows that it may be treated as a canon in the unison at one bar distance, and to this use Wagner puts it first of all, adding a very graceful cadence. Here, however, the composer chiefly takes advantage of a march-like rhythm to produce bold and energetic effects, without adhering to the theme. These continue to a full close in the dominant and the end of the first part, which is marked to be repeated. Entering upon the second part, Wagner begins the “working-out” section with the first theme, treating it in much the same manner as before, though at greater length and with more freedom of tonality. Once the second subject appears, but only for a moment, so fruitful does the composer find its associates to be. On the re-entrance of the first, a new thought presents itself, and very beautiful and welcome it is. While the wind instruments play with the theme, — the horn reiterating the first five notes,

and the flute, clarinet, and bassoon accompanying with the remainder,—the strings have a graceful passage, the development of which leads to a climax and preparation for the usual reprocession of the themes. Here the composer does his best to emulate the Jove-like utterances of Beethoven. His basses, far down the scale, sustain long-drawn notes, or move by semi-tones with the elephantine slowness, while the upper strings, tremolo, and wind shriek from their topmost heights in short, chromatic phrases, the intervals of which are filled up by the bassoons with the now familiar first five notes of the leading theme. Thus grandiloquently the recapitulation is reached. Going over the themes a second time, Wagner abbreviates, but is otherwise faithful to the original statement, save, of course, that the second subject appears in the tonic, according to rule. The Coda draws upon both themes, and is of important dimensions, but presents nothing new. Indeed, it principally concerns itself with such contrapuntal treatment of the leading motive as we have several times met with already.

The *Andante ma non troppo un poco maestoso* is in A minor, $\frac{3}{4}$ time; and reversing the usual practice, employs a larger orchestra than the *Allegro*,—three trombones and a double bassoon, being added. The movement has an exordium, with a brief development. But more remarkable than the passage itself are two wailing notes, C and E, for clarinets and oboes which precede and follow it, each marked by a “pause.” When the exor-

dium ends, we have a long melody for violas and 'cellos, lightly accompanied by double-basses, pizzicato, and second violins. This, of course, was suggested to the composer by a like feature in the slow movement of Beethoven's "C minor." Wagner deals with it in simple fashion. He gives the melody for repetition to violas and second violins, adding clarinets and bassoons to the accompaniment; and next, to the first violins, with a still fuller accompaniment,—the violas and 'cellos having a counterpoint of continuous semiquavers. Then a sort of Codetta, based upon the first phrase of the subject, brings the section to a speedy end in what would be the tonic key but for an interrupted cadence, which opens the second section in F major. So far, interest has been exclusively with the strings, but now these are silent altogether, and the entire wind band—trombones, double bassoon, and all—makes a pompous entry. The theme is repeated with slight variation, the strings now adding brilliant ascending scale-passages, after which some development of an interesting character takes place, giving here and there a suggestion of a later manner. The section ends with an interrupted cadence in C major. Presently the second subject returns in its original form. Then we have the exordium again, and after it the principal melody once more (second violins and violas), with a varied accompaniment. This is followed by the Coda, which, like the Codetta of the opening section, is based upon the first phrase of the leading theme.

In the Scherzo, Allegro assai, C major, Wagner returns to the orchestra of the first movement, trombones and double bassoon being silent. At the outset of the movement, he appears to have taken a hint from the Scherzo of Beethoven's Ninth symphony. As there, the principal rhythmic figure is abruptly announced in the opening bars, in four notes, the germ from which the greater part of the movement springs. With tonic and dominant harmonies, they enter into the leading theme, and give a curiously jerky effect to the whole of the first section. Wagner, however, takes care to relieve this in the second section, where, as the wind instruments continue the characteristic figure, the strings have an independent legato theme, treated as a kind of very free canon in the octave. The combination is effective, and serves, along with the leading subject in its pristine form, for the whole of the Scherzo proper. As may be supposed, Wagner plays vivaciously with his exclamatory "figure," throwing it from wind to strings and back again with Beethoven persistence, and sometimes employing the wind to fill up the third beat of the bar with quickly interjected staccato chords. The whole piece is full of this gay, energetic, and rather humorous life. Going on to the Trio, we are not long in again discovering the influence of Beethoven upon its young composer. Every amateur remembers the opening of the delicious Trio in that master's Seventh symphony, where, while clarinets, bassoons, and horns have the theme, with simple

tonic and dominant harmonies, the violins sustain an inverted, dominant pedal. Wagner gives his subject to the same instruments, plus oboes, also with tonic and dominant harmony, and with somewhat similar use of the violins.

The resemblance is obvious, and the conclusion inevitable. Wagner constructs the second section of his Trio by treating a single phrase for the most part on a dominant pedal. The manner here is decidedly juvenile, though far from unpleasing. When the leading theme comes back, it does so with imposing accessories, drums and trumpets joining in the accompaniment, while the lower strings have an independent counterpoint of a very bold and rhythmic character, all the strings afterward interjecting unison passages of quavers between the phrases of the melody. Repetitions follow. First the Scherzo, then the Trio, are heard again, the whole closing with a Coda, which incessantly plays upon the "figure" now so well known.

In the Finale, *Allegro molto e vivace*, Wagner is nothing if not contrapuntal, — his model being Mozart rather than Beethoven. The exordium has a peculiarity which, as far as we know, is unique; that is to say, it passes in review a part of the leading subject, the whole of an episodic theme, and a part of the second subject, each section being divided from its neighbor by a blank bar. The preacher thus early gives out his text, but not quite the whole of it, as we shall presently see. Having brought the Introduction to a full close, Wagner


states his leading theme, going on at once to a continuation, the first phrase of which is of immense importance as a contrapuntal factor. At present the composer is satisfied with reiteration of the leading phrase, then passing on quickly to the episode (founded on the first subject), which, without development, gives way to a brief tutti, ending with a return of the leading theme in its original key. By this, something of rondo form is imparted to the movement. The second subject next enters for clarinet and bassoons. It is a capital imitation of the old style, and the composer develops it with evident gusto, at one time giving the bassoon counterpoint to the whole of the strings. Again the first subject is heard, introductory to the "working-out." Only perusal of the score can afford a clear idea of the elaborate manner in which the composer has dealt with his themes in this section of the movement. It must be said, however, that he inverts the continuation subject, and produces interesting results by combining the direct and inverted forms. Now and then the episode comes in to relieve the tension of scientific treatment, but only for a moment or two, the composer hastening to plunge once more into the labyrinth, through which he moves with a step firm and assured. The rest of the Finale may be passed over quickly. It comprises the usual recapitulation, an interesting lead up to the Coda (trombones introduced) and a peroration, presto, full of fire, ending with as many tonic and dominant chords as there are in the close of Beethoven's "C minor."



SYMPHONIC POEMS.

LISZT.

LES PRÉLUDES.

“HAT is our life but a succession of preludes to that unknown song whose first solemn note is sounded by death? Love is the enchanted dawn of every heart, but what mortal is there, over whose first joys and happiness does not break some storm, dispelling with its icy breath his fanciful illusions, and shattering his altar? What soul thus cruelly wounded does not at times try to dream away the recollection of such storms in the solitude of country life? And yet man, it seems, is not able to bear the languid rest on Nature's bosom, and when the trumpet sounds the signal of danger, he hastens to join his comrades, no matter what the cause that calls him to arms. He rushes into the thickest of the fight, and amid the uproar of the battle regains confidence in himself and his powers.”

This quotation from Lamartine's "Méditations Poétiques" prefaces the score to the "Préludes,"

and serves as a guide to the meaning of the composition. As this work is heard, perhaps, more often than any of the other symphonic poems, and also displays Liszt's manner of thematic treatment in as clear and intelligible a way as any, we will undertake to point out to the reader the many-sided uses in which a simple motive can be employed, and will attempt it in such a way as to make it intelligible to the lay reader. The "Préludes" is based on two themes, and we present them with their variations in two groups, A and B:—

1

A Basses. pp arco.

pizz. pp etc. 2

Trombones.

ff sf etc. 3

Violins. Espressivo cantando.

p 4

Wind instruments.

ff etc. 5

Oboe.

Dolce espressivo.

6

7

Horns and Trumpets.

ff 8

B Horns. Amoroſo cantando.

The musical score for B Horns, Amoroſo cantando, consists of four staves labeled a, b, c, and d. Staff a is for B Horns, staff b is for Tutti (ff), staff c is for the piano, and staff d is for the double basses. The music is in 9/8 time and features a melodic theme that is repeated and varied across the staves. Staff a begins with a melodic line in G major, marked *Dolce*. Staff b begins with a melodic line in G major, marked *Tutti* and *ff*. Staff c begins with a melodic line in G major, marked *ff*. Staff d begins with a melodic line in G major, marked *ff*. The music is in 9/8 time and features a melodic theme that is repeated and varied across the staves.

Given a number of intervals at 1, by playing the eight lines through, or humming them, the reader will at once see that although they appear in very different shapes they contain essentially the same notes as *1. The line 2 opens the composition pizzicato pianissimo by the double basses with mysterious effect, hinting at the "unknown song." The theme is then enlarged and repeated on D, running finally into a dominant chord on G, and working up in a grand crescendo to the fortissimo outbreak at 3, in which all the bass instruments carry the melody as given above, repeated with different harmonies and with ever increasing force, until it appears after a rapid decrescendo in a l'istesso tempo in the violins, as at 4. The accompaniment of the phrase in this form is very beautiful, the basses moving in mysterious pizzicatos, with an occasional responsive motive which also grows out of the theme. After repeating the theme in the key of E and an antithesis in the key of C, the motive at B is brought in, finely scored for horns, as at *a*. The violins con-

nect or lead into the different repeats with a soaring figure, while the basses have a figure somewhat like the one given at *d*, which appears in that form in the accompaniment of the "pastorale." Then follows the stormy period breaking in on life's happy spring. It will not be difficult for the listener to trace the detached portions of the motive, which appear throughout in connection chiefly with chromatic runs and a superabundance of diminished seventh chords. The trumpet motive, in its form as at 5, is also brought in toward the end of that tempestuous passage.

When the skies brighten again, the motive appears in its most charming form as at 6 and 7, with an accompaniment in color and form exceedingly graceful, and flowing naturally into the Allegretto pastorale, which is built up on the motive at *d*, using the same at first with great ingenuity as a leading motive, and bringing out its pastoral character by the skilful use of oboes, clarinets, etc., while later on it is used in connection with the theme *a*, as an accompaniment at times below the melody, as indicated in *c*, *d*, and at times moving above it. The dreamy, swinging motion of the movement is finally interrupted by two abrupt chords, and the Allegro marziale opens with horns and trumpets, as at 8, connecting with the second theme in its martial garb at *c*, and leading in triumphant measures to a repetition of the main theme, as we heard it once at 3, only reinforced with all the resources known to the modern orchestra.

To point out the varied employment of the leading motive by using it only in part or dwelling on its more characteristic intervals, by inverting it and otherwise, would lead too deeply into technicalities ; but enough has been given to show how by change of rhythm and other means of expression an apparently simple succession of intervals can be developed into a tone-poem. In Liszt's orchestral compositions, one should always keep the leading motives in mind, as nearly all are written from that standpoint.

TASSO.

The sad fate of the unhappy Italian has furnished Goethe and Byron with the material for great poetical works. Liszt, as he says, was most impressed by the powerful conception of Byron, who introduces Tasso in prison, in a monologue, but could not confine himself to the English poet, as he wanted to portray also his final triumph. Misjudged in life, he secured at his death a glorification of his genius which overwhelmed his lifelong enemies and persecutors. Liszt therefore called his symphonic poem, "Lamento e Trionfo," suffering and triumphant vindication being the great contrasts in the life of the poet.



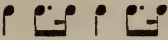
“ This song of the Venetian gondoliers once made a powerful impression on me,” says Liszt, “ and when I attempted to illustrate Tasso musically it recurred to me with such imperative force that I made it the chief motive for my composition.” The work opens with the last measures of the above song.

Full of sadness and grief almost beyond endurance, it expresses the very soul of Tasso. After developing the phrase, an *accelerando* leads to an *Allegro strepitoso*, which takes us to the prison of the poet, the harsh chords, although still formed on the triplet figure of the main theme, fairly making us feel the rattling of the chains, while the chromatic steps of the lament appear *fortissimo* to ever-changing, diminished seventh chords. After a repetition of the *Lento*, the main theme at *a* enters at an *Adagio mesto*, the melody being given to bass clarinet and 'cellos at first, *con sordini*, and then repeated by the violins. A new melody then appears for 'cellos and horn, repeated by the violins, which continue with an imploring motive accompanied by descending chromatics, after which the main theme at *a* reappears, this time with an instrumentation rich and full, the brasses carrying the melody and changing its character to one of stately festivity, ending in a recitative embodying the closing motive. An *Allegretto mosso con grazia quasi menuetto*, in F sharp major, follows with a theme representing, as it were, the princess who ensnared the heart of the poet, and which

in its further working-up appears in the wind instruments, contrasted with a broader and more sentimental phrase for the strings. This phrase is developed to some length, after which the Allegro strepitoso re-enters and closes the Lamento. From here on, the Trionfo claims its rights. The very opening of the Allegro molto con brio, although still built upon the same material, is changed by characteristic instrumentation and appropriate tempos into jubilant triumph. This last part displays in the most brilliant manner the composer's mastery over musical forms, in combining the different themes and motives, and moulding them by his great feeling for tone-color into apparently new forms, startling us throughout by the magic transformation of the lament into glorious triumph, yet all based on the same melodic design.

FESTKLÄNGE.

The Allegro mosso con brio, in the key of C major, begins with a martial rhythm given out by the kettle-drums, which is taken up by the horns and other instruments, until, passing through a non-accord, it rests on a second accord of C with the C flat in the basses, and as such is treated in the manner of a cadenza, various devices of scale figures and broken chords furnishing the superstructure. This whole section, repeated a step higher, and closing on a second accord of D, with C in the basses, then runs into an Andante sostenuto,

which, after a short passage for the brasses, develops a delicate treatment of a non-accord on G and A, and after eight measures returns into the first tempo, and with a short modulation, strikes the principal theme, which is worked up to considerable length, when the rhythm of the Introduction  enters in a Coda of eight measures, connecting with an Allegretto un poco mosso, Tempo di Polacca, — a dance form which, next to the march, and akin to the stately polonaise, is most appropriate for the expression of a festive scene. Its chief melody closes with a trill cadenza, after which the violins respond with a phrase based on inversion, followed by a livelier figure of a more pronounced polacca character, which appears alternately in the violins and flutes, and which predominates during the rest of the movement, until its return to the Tempo primo. The Allegro mosso con brio is repeated in more extended form, and with new and enriched orchestration, only to return once more to the Polacca intermezzo, treated with similar variations and leading into the last Allegro in common time. Utilizing the themes of the march movement and reiterating the more essential motives, it runs into the Coda, which by the free use of the trumpet figure at the very opening and a very forcible ascending motive in the basses brings the composition to a close in truly festive style.

MAZEPPA.

"Mazeppa" is the sixth in the list of Liszt's symphonic poems, and has for its theme the story of the hero of the steppes which has been made familiar by Byron's poem. Liszt, however, took for the ground-work of his composition the Mazeppa of Victor Hugo, who, although following the story as told by Byron, idealizes the incident into an allegory of "the unbridled flight of genius and its final triumph through suffering and adversity."

The musical treatment is divided into three sections. An *Allegro agitato*, in D minor, illustrates the wild flight of the maddened horse, and the torture, suffering, and despair of Mazeppa. The second movement, a short *Andante*, pictures the end of the mad race, the dead steed, the human victim lying in utter misery, his life-blood ebbing slowly ("redder than the maple when spring forces the young leaves"). A short interlude leads into the *Allegro marziale*, in D major ("To him greatness arises from suffering and anguish; the mantle of the hetman will fall upon him, and all will bow before him"). The treatment of the musical themes is similar to that generally employed by Liszt as set forth in the description of "*Les Préludes*."

After an Introduction of eighteen measures, which starts from an abrupt discord with a passage in triplets for the strings, like the wild tramping of the horse ("They fly through the narrow straits


of the valley as storms that force their way through the mountain gorges, like a falling star"), we strike the main theme. It is given out by the basses and trombones, and worked out with great effect. It may be mentioned here that in the first part Liszt, in rushing through diminished seventh chords, makes great use of "violini divisi;" that is, by using as many as six different violin parts, and once as many as eleven, thereby gaining great richness of sound, and at the same time retaining the rushing motion expressive of the fearful ride. A chromatic scale in the basses pressing upward against a trill on C sharp in the violins forms a short counter-theme, and leads to the introduction of the main theme, which has been called the Mazeppa motive proper. In calling attention to the first three steps, repeated by the winds through twelve measures, with the note *gemendo* ("groaning") as a guide for their characteristic expression, we turn to the Andante, only to find the same motive, used this time plaintively, "quasi recitative." During the next twelve measures the step of the sixth continually appears as a fragment of the motive.

The final Allegro marziale enters with a new theme, the ascending intervals of which form a fine contrast with the drooping character of the Mazeppa motive. An original Cossack tempo in the Trio brings the composition to a triumphant close, not, however, without an occasional reminder of the first motive. The instrumentation is masterly. Though easy to comprehend in the expres-

sion of the different phrases, only a study of the score or repeated hearings will fully reveal the consummate skill displayed by the composer.

HUNNENSCHLACHT.

The "Hunnenschlacht" ("The Battle of the Huns") was suggested by Kaulbach's cartoon representing the legend of the battle in mid-air between the spirits of the Huns and of the Romans who had fallen before the walls of their city. The music depicts the war of races and the final triumph of the Christian faith. The opening, *Allegro non troppo tempestuoso*, in C minor, begins with the low rumbling of kettle-drums, and an ascending motive in which the uncanny step of the minor scale prevails. The 'cellos start, and are soon reinforced by the other strings in unison. The diminished seventh chord, most befitting to the minor scale, is extensively employed in the brasses and farther on in the double basses. At a *Piu mosso allegro energico assai*, these chords in a somewhat altered form are made the chief motive for the first part. After a repetition of the opening theme, the 'cellos and bassoons give out the war-cry, *piano*, as if in the far distance, to the low rumbling of the drums. The time then changes, and a new rhythmic motive enters, closing with a short sixtola figure in the violins which enhances the wild character of the music. During the fray the trombones give out the strains of the chorale, representing the

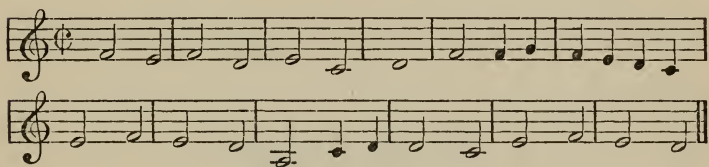
Christian warriors. The war-cry motive resounds through all the wind instruments, while the other themes to which we have drawn attention, in succession or used jointly, keep up the turmoil. Only twice appears a new feature in a succession of scale runs, fortissimo, in unison for the strings. The peculiar rhythm  lends itself well to the increasing stormy character. The fortissimos grow into double fortissimos, the agitato into a furioso, until all the forces are engaged, and enter with the whole weight of the orchestra on the Andante, in E flat, the chord being held by the higher instruments, while the basses of strings and brasses repeat the war-cry double fortissimo, on the three steps of the major chord of E flat. They cease abruptly, and the organ takes up the old hymn, "Crux fidelis, inter omnes."

The strains of the chorale, which sounded as if from afar, are interrupted by the overwhelming fanfare opening the Andante, until the "Crux fidelis" claims its right, and a very beautiful scoring of the fine old melody, set off by truly gothic arabesques in solo figures for the violin, oboe, and flute, leads to a peaceful and restful mood. The final Allegro, in the key of C, grows gradually into the hymn of triumph. The war-cry resounds only mezzo forte, and in stately, solemn tempo, the chorale increases in breadth of instrumentation. The stretto opens a long crescendo, and the organ finally joins the orchestral forces with whatever resources the instrument may have, dominating

the grand close with long held chords, while the orchestra accents only with abrupt chords the pompous triumphal march of the victorious legions.

TODTENTANZ (DANSE MACABRE).

The "Todtentanz" of Liszt has for its sub-title, "Paraphrase of 'Dies Iræ,'" and is composed of a series of variations for piano and orchestra, for the basis of which he has used the Cantus firmus, so long associated with the hymn. The sub-title, however, is somewhat misleading. The work is not a paraphrase of the "Dies Iræ," but a series of tone-sketches meant to illustrate the pictures in Hans Holbein's "Dance of Death," at Basle. The motive of the hymn itself, however,



runs through the whole work, sometimes as the melody, and again as the basis of the variations, but always playing its part as the motive of death, the common lot of humanity. Each picture in the Holbein series is represented by a variation, and the characters pass before us in the music with almost equally realistic effect. Liszt's skill in characterizations of this kind was extraordinary. It will not be difficult for the attentive hearer to recognize the student, man of business, youth, sceptic,

monk, soldier, maiden, child at play, and the other figures in Holbein's sombre procession. One of the variations, the fourth, which is in canonic form, is the work of another composer, Weitzmann, of Berlin, and was added by Liszt in 1880. A portion of the title, "Danse Macabre," may also leave the impression that its subject is the same as that which Saint-Saëns has treated in his symphonic poem of the same name ; but the two bear no resemblance, the latter being a short and fanciful waltz measure, intended to illustrate a poem by Cazalis, which is explained elsewhere.



MEDELSSOHN.

MUSIC TO "A MIDSUMMER NIGHT'S DREAM." Op. 61.



THE incidental music to Shakspeare's "Midsummer Night's Dream," composed by Mendelssohn, though not strictly a symphonic poem, partakes sufficiently of its nature to entitle it to a place in a work of this kind. It is divided in two parts, an overture, op. 21, and the music to various scenes of the play, op. 61. The overture in A major was written in 1826, Mendelssohn being then in his seventeenth year, though the original score was considerably changed in accordance with suggestions made by Marx. It was played several times as a four-hand piece for the piano by Mendelssohn and his sister in the pleasant garden-house of their new home, where also it was performed to a large gathering of friends, and was first heard in public at Stettin, in February, 1827, where it was received with extraordinary enthusiasm. It is especially interesting as being the starting-point in his musical career. Though he had written several minor pieces previous to this, the overture was the first to express his own individuality and a genuine maturity of form, and this to such a degree that when he wrote the music

to the play seventeen years later, it filled its place in the perfected scheme as freshly and fittingly as if it were composed simultaneously with the rest. It contains all the motives of the play, — the songs and dances of the fairies, the chases of the lovers, the dance of the rustic clowns, the grace of Titania, and the airiness of Puck. It leads us into the fairy kingdom, and fascinates us with its poetical beauty, refinement, grace, and lightness ; and yet this almost ethereal mixture of humor and fancy is constructed in the strongest and most solid manner. It is of interest in this connection that the melody near the close of the overture, suggested by Titania's request to the fairies to sing her to sleep, is almost identically the same as the Mermaid's song in Weber's "Oberon ;" and the charge of plagiarism has more than once been brought against Mendelssohn. Sir George Grove, however, by a comparison of the dates of the two compositions, has demonstrated that it was impossible for Mendelssohn to have seen the Weber song when he wrote the melody, and that the resemblance, therefore, is only one of those coincidences which are often found in music. An interesting story is also told by his friend Schubring, showing how closely he studied the sounds of Nature. Schubring says : —

" On the sole occasion I rode with him we went to Panknow, walking thence to the Schönhausen Garden. It was about the time when he was busy with the overture to ' A Midsummer Night's Dream.' The weather was beautiful, and we were engaged in animated con-

versation as we lay in the shade on the grass, when all of a sudden he seized me firmly by the arm, and whispered, 'Hush!' He afterwards informed me that a large fly had just then gone buzzing by, and he wanted to hear the sound it produced gradually die away. When the overture was completed, he showed me the passage in the progression where the 'cello modulates in the chord of the seventh of the descending scale from B minor to F sharp minor, and said, 'There, that's the fly we heard buzzing past us at Schönhausen.' "

In 1843, Mendelssohn received orders from the King of Prussia, Frederick William IV., to compose the music for Tieck's arrangement of "A Midsummer Night's Dream," which was to be performed in September of that year. He completed the music in the middle of July, and brought it to Berlin, but the rehearsals did not begin until September 27, and after eleven of them it was finally produced at the new palace at Potsdam, October 14. The music did not at first meet with success. It was some time before the public fairly appreciated it; but this was owing rather to the shortcomings of the stage management than to any defects in the music. Devrient, who took the part of Lysander, has left some interesting facts concerning it in his "Recollections." He says: —

"The only bright spots in the Berlin transactions were the commissions of the king.¹ This time it was the 'Midsummer Night's Dream' that formed Felix's

¹ These also included the music to "Antigone."

relaxation. When he brought it with him, at the end of September, completed, some incongruities were perceptible, in consequence of his not having written it with the scenic requirements constantly in view. Tieck also had neglected some points that had been settled upon. Thus, he divided the piece into three acts, certainly not without good reason, so that the night in the wood might not be interrupted; but Felix did not know of this, and had composed two *entr'actes* according to Schlegel's division (Nos. 5 and 7) that were too lovely to be suppressed. Some expedient had to be found to bring in these pieces in the course of the act without dropping the curtain. This could be done with the *Agitato* in A minor (No. 5) to accompany Hermia's seeking after her lover, especially if filled by the actress with grace and variety; but with the *Notturmo* in E major (No. 7) the long contemplation of the sleeping lovers was rather a painful effort, and Tieck's escape from the dilemma, by pushing forward some pieces of scenery to screen the lovers, was rather coarse and stagy and of doubtful effect. The beauty of the composition made people indulgent to these shortcomings, no less than with the song of the fairies (No. 3. A major,) because it does not fulfil Titania's 'Sing me now asleep,' and is less a slumber song than a merry round of the fairies and their sprightly 'good-night' wishes through the wood."

The incidental music is divided into twelve numbers. The first, a *Scherzo*, in G minor, comes after the first act of the play. The realities of the happy love of Theseus and Hippolyta, the distressing perplexities of Hermia and Helena in their cross game

of love with Lysander and Demetrius, and the jolly assignment of parts in "Pyramus and Thisbe" to Quince and Bottom's famous company have already transpired. The Scherzo rings up the curtain, discloses the fairy world of Titania and Oberon, with its chattering elves and their mischievous gambols, interrupted now and then by the griefs of the unfortunate and tormented lovers, and gradually dies away in airy lightness.

No. 2 is a melodrama accompanying the first scene of Act II., — the reply of the fairy to Puck, —

"Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere," etc., —

and the continuation of their dialogue, until it is interrupted by the entrance of Oberon and Titania with their respective retinues, at which point the music leads up to the *Elfenmarsch* (Fairy March), one of the daintiest of rhythms. At its close the music accompanies the dialogue between Oberon and Titania, Oberon's instructions to Puck, and the melancholy encounter of Demetrius and Helena.

No. 3 is a song and chorus, *Allegro ma non troppo*, for the beginning of the second scene, where Titania requests, "Sing me now asleep, then to your offices and let me rest." The entire song —

“ You spotted snakes, with double tongue,
Thorny hedge-hogs, be not seen,
Newts and blindworms, do no wrong,
Come not near our fairy queen.

CHORUS. — Philomel, with melody,
Sing in our sweet lullaby,” —

is set for a soprano duet with chorus, closing with the exit of the fairies and the sleep of Titania.

No. 4 is a melodrama, *Andante*, accompanying the episode where Oberon squeezes the juice of the purple flower upon Titania's eyelids (“ What thou seest when thou dost wake,” etc.), and the short dialogue in the wood between Lysander and Hermia.

No. 5 is an *Intermezzo*, *Allegro appassionato*, which in agitated, restless, and yet dainty style accompanies the sad quest of Helena for Demetrius, and her encounter with Lysander, with its magical results, and leads up to an *Allegro molto commodo*, preparatory to the introduction of the rustic actors at the beginning of the third act.

No. 6 is a melodrama, *Allegro*, accompanying the rehearsal of the actors, Puck's interruption and the mischievous tricks he plays upon them, Titania's awakening and declaration of love for Bottom, the entrance of the fairies, and the subsequent adventures of Hermia and Demetrius, Lysander and Helena.

No. 7 is the well-known Nocturne, in E major, with its exquisite horn passages and genuine feeling of the woods, to the strains of which Bottom has his “ exposition of sleep ” and Titania falls into slumber,

caressing and doting upon her uncouth lover in the ass's head.

No. 8 is a melodrama, *Andante*, accompanying Oberon's welcome to Puck ("Her dotage now I do begin to pity"), the awakening of Titania, the dialogue between her and Oberon, and the entrance of Theseus, Hippolyta, and their train.

No. 9 is the wedding march, *Allegro vivace*, at the end of the fourth act, whose brilliant and stirring rhythm and the festive passages for the procession are so familiar that they need no description.¹

No. 10 is a melodrama, *Allegro comodo*, accompanying the performance in the fifth act of "The most lamentable comedy and most cruel death of Pyramus and Thisbe;" and Mendelssohn has not forgotten to write a short funeral march when the trusty sword sends Pyramus's "soul to the sky" and "imbrues" the gentle breast of Thisbe.

No. 11, *Ein Tanz von Rüpeln*, *Allegro molto*, accompanies the Bergomask dance which follows the play with uncouth jollity until it is interrupted by Theseus's injunction, —

"The iron tongue of midnight hath told twelve.

Lovers, to bed; 't is almost fairy time," etc.

No. 12, melodrama, *Allegro vivace*, begins with the departure of the wedding procession. Dark-

¹ Ehlert has made a very penetrating criticism of this favorite march. He says: "Would it not have been possible to give this piece a more ideal stamp? Would it not have been possible for this hand, so wondrously gifted with the power of proportion, to write a wedding march in which, without detriment to its festive character, our minds, but lately made familiar with the supernatural, might have been spared the trivial colors of reality?"

ness now comes on apace, and Puck begins his sombre soliloquy, —

“ Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone,” etc, —

and the music leads up to the Finale, — a captivating song and dance of the fairies as Oberon blesses the palace, and bestows his benediction upon the three happy couples : —

“ With this field-dew consecrate,
Every fairy take his gait,
And each several chamber bless
Through this palace with sweet peace;
And the owner of it blest
Ever shall in safety rest.
Trip away; make no stay;
Meet me all by break of day ! ”



MOSKOWSKI.

JOAN OF ARC.




MORITZ MOSKOWSKI, a composer whose works are rapidly taking a prominent place in concert repertories, was born in Berlin in 1854, and made his début as a pianist. His earlier works were piano compositions, among them some Spanish dances and duets which were favorably received at once. Among his larger works are a pianoforte concerto and two symphonies ; but his symphonic poem, "Joan of Arc," and an orchestral suite are best known. The former was first played at the London Philharmonic concerts, May 20, 1885. It is programme-music in the strict sense, and is divided into four movements, the character of which is clearly enough indicated by the mottoes, "Pastoral Life," "Inner Consciousness," "Former Memories," "Joan in Prison, her Triumph, Death, and Apotheosis." The first two movements, though not very clearly connected, contain some very beautiful thoughts. The "Inner Consciousness" is not strikingly portrayed, but the substance of the music is unusually attractive. The final movement which brings forward the catastrophe is one of great power. Considered as a whole, it is


doubtful whether the poem will ever be as popular as the suite to which reference is made above. This is in five movements ; and as the composer was not restricted by any dramatic necessities, he has given his fancy free range, and produced an unusually pleasant series of sketches. It is in five movements, — the first, an *Allegro molto*, in symphonic form, with two principal themes and a horn quartet ; the second, *Allegro giojoso*, characterized by sparkling, tinkling, bell-like effects ; the third, an *Andante* theme with variations, the melody itself, though very long, being in the nature of a pretty song ; the fourth, an *Intermezzo*, in the Minuet and Trio form ; and the last, *Perpetuum mobile*, a very vivacious movement, though barely escaping the reproach of being monotonously insipid.



PAINE.


THE TEMPEST.

ROFESSOR PAINE'S symphonic poem, "The Tempest," illustrative of Shakespeare's play, was composed in 1876, and first performed in New York by the Thomas orchestra in 1877. It is written in four connected movements, and the clew to its meaning is sufficiently given in the programme which the composer has furnished. The first movement, *Allegro con fuoco*, in D minor, describes the storm; the second, *Adagio tranquillo*, in E major, a calm and happy scene before Prospero's cell and Ariel's appearance, the motives given out by solo flute, clarinet, and harp, supported by the strings and winds; the third, *Allegro moderato e maestoso*, in C major, Prospero's tale; and the fourth, *Allegro ma non troppo*, in D major, the happy love of Ferdinand and Miranda and an episode with Caliban (solo bassoon) and Ariel (flutes, harps, clarinets, and strings), closing with the triumph of Prospero's potent art. The work is written in a scholarly manner, and is not only poetically suggestive, but wonderfully rich and clear in its expression.



REINECKE.

HAKON JARL.

ARL REINECKE was born at Altona, June 23, 1827, and received his first instructions from his father, who was also a musician. He proved so apt a pupil that he appeared in public in his eleventh year, and at eighteen made a concert tour in Sweden and Denmark which was very successful. In 1843 he prosecuted his studies in Leipsic, and the next year made a second tour, this time going to Russia. In 1846 he was appointed court pianist to the King of Denmark, and in 1851 went to Italy and France, where his previous successes were repeated. A year afterward he secured a professorship in the Conservatory of Cologne. In 1859 he was appointed musical director at the University of Breslau ; and in 1860 he secured the eminent position of conductor at the Leipsic Gewandhaus, succeeding Rietz. Since that time he has made many musical tours. He has written several large works for the piano which are highly esteemed, particularly the F sharp minor concerto. Besides two symphonies and several instrumental quartets and quintets, he has composed the five-act opera, " King Manfred,"

incidental music to Schiller's "William Tell," the oratorio, "Belshazzar," the two charming overtures, " Dame Kobold " and " Aladdin," and many songs.

" Hakon Jarl," the work by which Reinecke is best known in this country, is sometimes classed as a symphony, in which form it appears as No. 2 in C minor, but it is more frequently set down as a symphonic poem or series of orchestral sketches. It is in four movements, and is based upon Oehenschlaeger's tragedy of the same name, — a work well known in Danish literature. The scene of the play is laid in Norway, and its subject is the downfall of Paganism at the hands of Olaf, who has embraced Christianity. While the latter, who is heir to the crown, is absent, Jarl Haco seizes the throne. Upon Olaf's return a rebellion breaks out in which the brothers of Thora, who has been persecuted by Haco, take a prominent part. Dreading the anger of the gods, Haco sacrifices his own and Thora's child in the grove of Odin. He is at last defeated in battle, and seeks refuge at Thora's home, where he kills himself to escape the revenge of his enemies, Thora refusing to survive him. This is the story which the composer seeks to illustrate.

The first movement, Allegro, is entitled " Hakon Jarl," and is intended to portray the impressions of his heroic character. Indeed, Reinecke himself says that his intention is " to reflect musically the general impressions which this Northern druidical hero and his companions made upon him." The second

movement, an Andante, called "Thora," which is characterized by a sweet and gracious melody, given out as a duet for flute and viola, in like manner depicts the character of the heroine. The third, Intermezzo, an Allegretto moderato ("In Odin's Grove"), is a gloomy picture of the sacrifice; and the last movement, "Olaf's Victory," is martial and jubilant in style, as befits the subject.



SAINT-SAËNS.

ROUET D' OMPHALE. Op. 31.



THE symphonic poem, "Rouet d' Omphale" ("Omphale's Spinning-wheel"), illustrates the old story of Hercules serving as slave to the Lydian queen, and running her spinning-wheel in female attire by her side. The composition is in sonatina form, and very short, but exceedingly naïve and graceful. It begins with a characteristic imitation of the wheel by the violins in a well-known figure. The second motive, a sombre melody in the bass, characterizes the lamenting, groaning Hercules; but Omphale soon sets him at work again, and the wheel resumes its lively, characteristic rhythm. The poem is vivacious and elegant throughout, and a good illustration of Saint-Saëns's cleverness in instrumentation.

PHAETON. Op. 35.

The symphonic poem of "Phaeton" has for its story the legend of the unfortunate amateur charioteer of the sun, who, having obtained permission to drive the fiery steeds, approaches so near the earth that it is only saved from destruction by Jupiter,

who interposes with a timely thunderbolt, and hurls the reckless driver into the outer limbo. It begins with a very pleasant melody, the driver evidently contemplating an agreeable journey. Soon another theme comes in; the chariot is taking an upward flight. Anon he loses his course, and the first theme appears with significant chromatic changes. His indecision, fear, and despair are clearly indicated in the uncertain, abrupt, and wandering character of the music. At last Jupiter settles matters with an outburst of trumpets; and the poem closes with the second theme in dirge form, singing a lament for the unfortunate victim of over-curiosity and confidence.

DANSE MACABRE. Op. 40.

The "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning, —

"Zig et zig et zig, la Mort en cadence
Frappant une tombe avec son talon,
La Mort, à minuit, joue un air de danse,
Zig et zig et zig, sur son violon."

Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the

instant disappearance of the grim and clattering revellers. The poem is based upon two themes, — one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cock-crow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but very ingenious, instrumentation.





APPENDIX.



THE following alphabetical list has been prepared with the view of presenting the reader a catalogue of all the important symphonies, with names of composers and dates of composition. It has been compiled with much care and labor, and it is believed will furnish musical students, as well as the general reader, with as complete and accurate a reference list as can be desired.

BARGIEL, WALDEMAR. No. 1, C major (1861).

BEETHOVEN, LUDWIG VON. No. 1, C major (1800); No. 2, D major (1802); No. 3, E flat (Heroic) (1804); No. 4, B flat (1806); No. 5, C minor (1808); No. 6, F major (Pastoral) (1808); No. 7, A major (1812); No. 8, F major (1812); No. 9, D minor (Choral) (1823); Battle Symphony (1816); Choral Fantasie (1808).

BENEDICT, JULIUS. No. 1, G minor (1862).

BENNETT, WILLIAM STERNDAL. No. 1, G. minor (1864).

- BERLIOZ, HECTOR. *Symphonie Fantastique* (1830);
 Harold en Italie (1834); *Romeo et Juliette* (1839);
 Grande Symphonie Funèbre et Triomphale (1840).
- BIRD, ARTHUR G. No. 1, A major (1886).
- BRAHMS, JOHANNES. No. 1, C minor (1876); No. 2,
 D major (1877); No. 3, F major (1883); No. 4,
 E minor (1885).
- BRISTOW, GEORGE F. No. 1, E flat (1845); No. 2,
 D minor (1855); No. 3, F sharp minor (1856);
 Arcadian (1874).
- BRUCH, MAX. No. 1, E flat (1868); No. 2, F minor
 (1869).
- BRUCKNER, ANTON. First six unpublished; No. 7,
 E flat (1879).
- BURGMULLER, NORBERT. No. 1, C minor (1830);
 No. 2, D major, unfinished (1850).
- COWEN, FREDERICK H. No. 1, C minor (1869);
 No. 2, F major (1872); No. 3, C minor (Scandi-
 navian) (1880); No. 4, B flat minor (Cambrian)
 (1884); No. 5, F major (1887).
- DAVID, FÉLICIEN. No. 1, F major (1835); No. 2,
 E major (1835); No. 3, E flat (1841); *Le Désert*
 (*ode symphonique*) (1844); *Christophe Colombe*
 (*ode symphonique*) (1847).
- DIETRICH, ALBERT H. No. 1, D minor (1869).
- DIETRICH, ANTON. No. 1, D minor (1866).
- D'INDY, VINART. *Wallenstein, Symphonic Trilogy*
 (1887).
- DVOŘÁK, ANTON. No. 1, F major (1871); No. 2,
 E flat (1874); No. 3, D major (1884); No. 4,
 D minor (1885).
- FLORIO, CARYL. No. 1, G major (1887); No. 2, C
 minor (1887).
- GADE, NIELS W. No. 1, C minor (1843); No. 2,

E major (1844) ; No. 3, A minor (1845) ; No. 4, B flat (1854) ; No. 5, C minor (1855) ; No. 6, D minor, with piano (1856) ; No. 7, F major (1861) ; No. 8, B minor (1869).

GERNSHEIM, FRIEDRICH. No. 1, C minor (1887).

GOETZ, HERMANN. No. 1, F major (1875).

GOLDMARK, KARL. *Ländliche Hochzeit*, op. 26 (1884).

HAMERIK, ASGER. No. 1, *Symphonie poetique* in F major (1880) ; No. 2, *Symphonie tragique* in C minor (1882) ; No. 3, *Symphonie lyrique* in E major (1884).

HAYDN, JOSEPH. *Twelve Symphonies*. *Salomon Set*: No. 1 (1790) ; No. 2 (1791) ; No. 3 (*The Surprise*) (1791) ; No. 4 (1792) ; No. 5 (1791) ; No. 6 (1791) ; No. 7 (1795) ; No. 8 (*Mit dem Paukenwirbel*) (1795) ; No. 9 (1795) ; No. 10 (1793) ; No. 11 (*The Clock*) (1794) ; No. 12 (*The Military*) (1794). *Symphonies with Titles*: *Le Soir* (1760) ; *Le Midi* (1761) ; *Der Philosoph* (1764) ; *Le Matin* (1764) ; *Lamentations* (1772) ; *Mercury* (1772) ; *Letter L* (1772) ; *Letter I* (1772) ; *Farewell* (1772) ; *Maria Theresa* (1773) ; *La Passione* (1773) ; *Feuer Symphonie* (1774) ; *The Schoolmaster* (1774) ; *Letter H* (1774) ; *Il Distrato* (1776) ; *Roxelane* (1777) ; *Laudon* (1779) ; *Letter A* (1780) ; *La Chasse* (1780) ; *Kinder Symphonie* (1780) ; *La Reine de France* (1786) ; *La Poule* (1786) ; *L'Ours* (1786) ; *Letter T* (1787) ; *Letter V* (1787) ; *Letter W* (1787) ; *Letter Q*, "*The Oxford*" (1788) ; *Letter R* (1788) ; *Concertante* (1792) ; and eighty-four others.

HILLER, FERDINAND. Nos. 1 and 2, dates unknown ; No. 3, E major (*Spring*) (1840).

HOFMANN, HEINRICH. *Frithjof Symphony* (1874).

HOLMES, HENRY. No. 1, C major (Boscastle) (1871).

HUBER, HANS. Eine Tell Symphonie (1879).

JADASSOHN, SOLOMON. No. 1, C major (1862); No. 2, A major (1863); No. 3, D minor (1875).

KALLIWODA, JOHANN W. No. 1, F minor (1826); No. 2, E flat (1827); No. 3, D minor (1829); No. 4, C major (1835); No. 5, B minor (1836); No. 6, G minor (1840); No. 7, F major (1845).

KLUGHARDT, AUGUST. No. 1, Lenore (1880); No. 2, D major (1882).

LACHNER, FRANZ. No. 1, E flat; No. 2, F major; No. 3, D minor; No. 4, E major; No. 5, C minor (Appassionata); No. 6, D minor; No. 7, G minor. Dates unknown.

LESLIE, HENRY. No. 1, F major (1847).

LISZT, FRANZ. Divina Commedia (1859); Eine Faust Symphonie (1862). Symphonic Poems: (1) Ce qu'on entend sur la Montagne; (2) Tasso; (3) Les Preludes; (4) Orpheus; (5) Prometheus; (6) Mazzeppa; (7) Festklänge; (8) Heroide funèbre; (9) Hungaria; (10) Hamlet; (11) Hunnenschlacht; (12) Die Ideale. All written during his Weimar period.

LÖHR, G. S. L. No. 1, A minor (1874).

MAAS, LOUIS. American (1883).

MCDOWELL, EDGAR A. Symphonic Poems: Hamlet (1884); Ophelia (1886).

MACFARREN, GEORGE A. No. 1, C major (1828); No. 2, C minor (1829); No. 3, A minor (1830); No. 4, F minor (1831); No. 5, B flat (1833); No. 6, C sharp minor (1834); No. 7, D major (1836).

MENDELSSOHN, FELIX. No. 1, C minor (1824); No. 2, Lobgesang (1840); No. 3, A minor (Scotch)

- (1842); No. 4, A major (Italian) (1833); No. 5, D major (Reformation) (1830).
- MOSKOWSKI, MORITZ. Symphonic Poem, Joan of Arc (1885).
- MOZART, WOLFGANG AMADEUS. No. 338, C major (1780); No. 385, D major (Haffner) (1782); No. 425, C major (Linzer) (1783); No. 504, D major (1786); No. 543, E flat (Swan Song) (1788); No. 550, G minor (1788); No. 551, C major (Jupiter) (1788); and thirty-four others. The numbers refer to the Köchel Catalogue.
- PAINE, JOHN KNOWLES. No. 1, C minor (1875); No. 2, A major (Spring) (1880); Symphonic Poem, The Tempest (1876).
- PARRY, HUBERT. No. 1, G major (1882); No. 2, F major (University) (1883).
- PRATT, S. G. No. 1, E minor (1870); No. 2, A major (The Prodigal Son) (1875); Symphonic Sketch, Magdalena's Lament (1870); Symphonic Suite, The Tempest (1885).
- PROUT, EBENEZER. No. 1, C major (1873); No. 2, G minor (1876); No. 3, F major (1885); No. 4, D major (1886).
- RAFF, JOSEPH JOACHIM. No. 1, An das Vaterland (1863); No. 2, C major (1870); No. 3, F major (Im Walde) (1869); No. 4, G minor (1871); No. 5, (Lenore) (1872); No. 6, D minor (Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben) (1876); No. 7, Alpensinfonie (1877); No. 8, Frühlingsklänge (1878); No. 9, Im Sommerzeit (1880); No. 10, Zur Herbstzeit (1882); No. 11, Im Winter (1883).
- REINECKE, KARL. No. 1, A major (1872); No. 2, C minor (Hakon Jarl) (1880).

RHEINBERGER, JOSEPH. Wallenstein (1875); Florentinische (1876).

RITTER, FREDERICH LOUIS. No. 1, A major; No. 2, E minor; No. 3, E flat. Unpublished.

ROSENHAIN, JACOB. No. 1, G minor (1846); No. 2, F minor (1854); No. 3, F minor (Spring) (1855).

RUBINSTEIN, ANTON. No. 1, F major (1854); No. 2, C major (Ocean) (1868); No. 3, A major (1870); No. 4, D minor (Dramatic) (1875); No. 5, G minor, in memory of the Grand Duchess Hélène Paulovna (1880); No. 6, A minor (1886). Symphonic Poem, Eroica (1885).

SAINT-SAËNS, CHARLES CAMILLE. No. 1, E flat (1851); No. 2, F major (1856); No. 3, A minor (1878); No. 4, D major (1863); No. 5, C minor (1886). Symphonic Poems: La Rouet d'Omphale (1874); Phaeton (1874); Danse Macabre (1875); La Jeunesse d'Hercules (1875).

SCHARWENKA, XAVER. No. 1, C minor (1885).

SCHUBERT, FRANZ PETER. No. 1, D major (1813); No. 2, B flat (1815); No. 3, D major (1815); No. 4, C minor (Tragic) (1816); No. 5, B flat (1816); No. 6, C major (1818); No. 7, E major, a sketch (1821); No. 8, B minor (unfinished) (1822); No. 9, C major (1828).

SCHUMANN, ROBERT. No. 1, B flat (Spring) (1841); No. 2, C major (1846); No. 3, E flat (Rhenish) (1841); No. 4, D minor (1841); Overture, Scherzo, and Finale (1841).

SILAS, EDWARD. No. 1, A major (1850); No. 2, C major (1852); No. 3, Symphonie burlesque (1853).

SINGER, OTTO. Symphonie Fantasie (1888).

SPOHR, LOUIS. No. 1, B major (1811); No. 2,

D minor (1815); No. 3, C minor (1829); No. 4, Consecration of Sound (1834); No. 5, C minor (1838); No. 6, G major (Historical) (1841); No. 7, Double Symphony (Irdisches und Göttliches im Menschenleben) (1842); No. 8, G minor (1847); No. 9, B major (The Seasons) (1849).

STANFORD, CHARLES VILLIERS. No. 1, B flat (1879); No. 2, D minor (Elegiac) (1882); No. 3, F minor (Irish) (1887).

STRONG, G. TEMPLETON. No. 1, F major (1886).

SULLIVAN, ARTHUR SEYMOUR. No. 1, E minor (1866).

SVENDSEN, JOHANN SEVERIN. No. 1, D major (1863); No. 2, B flat (1871).

TSCHAIKOWSKY, PETER ILTITSCH. No. 1, G major (1874); No. 2, C minor (1875); No. 3, D major (1875); No. 4, F minor (1875); No. 5, Manfred (1876). Symphonic Poems: Francesca von Rimini; The Storm.

ULRICH, HUGO. No. 1, B minor (1852); No. 2, G major (Triumphale) (1853).

VOLKMANN, FRIEDRICH ROBERT. No. 1, D minor (1863); No. 2, B flat (1865).

WAGNER, RICHARD. No. 1, C major (1832).

WEBER, CARL MARIA. No. 1, C major (1807); No. 2, C major (1807).





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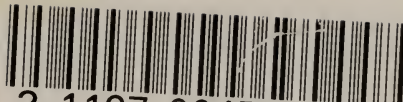
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